TWENTY-EIGHT PAGES

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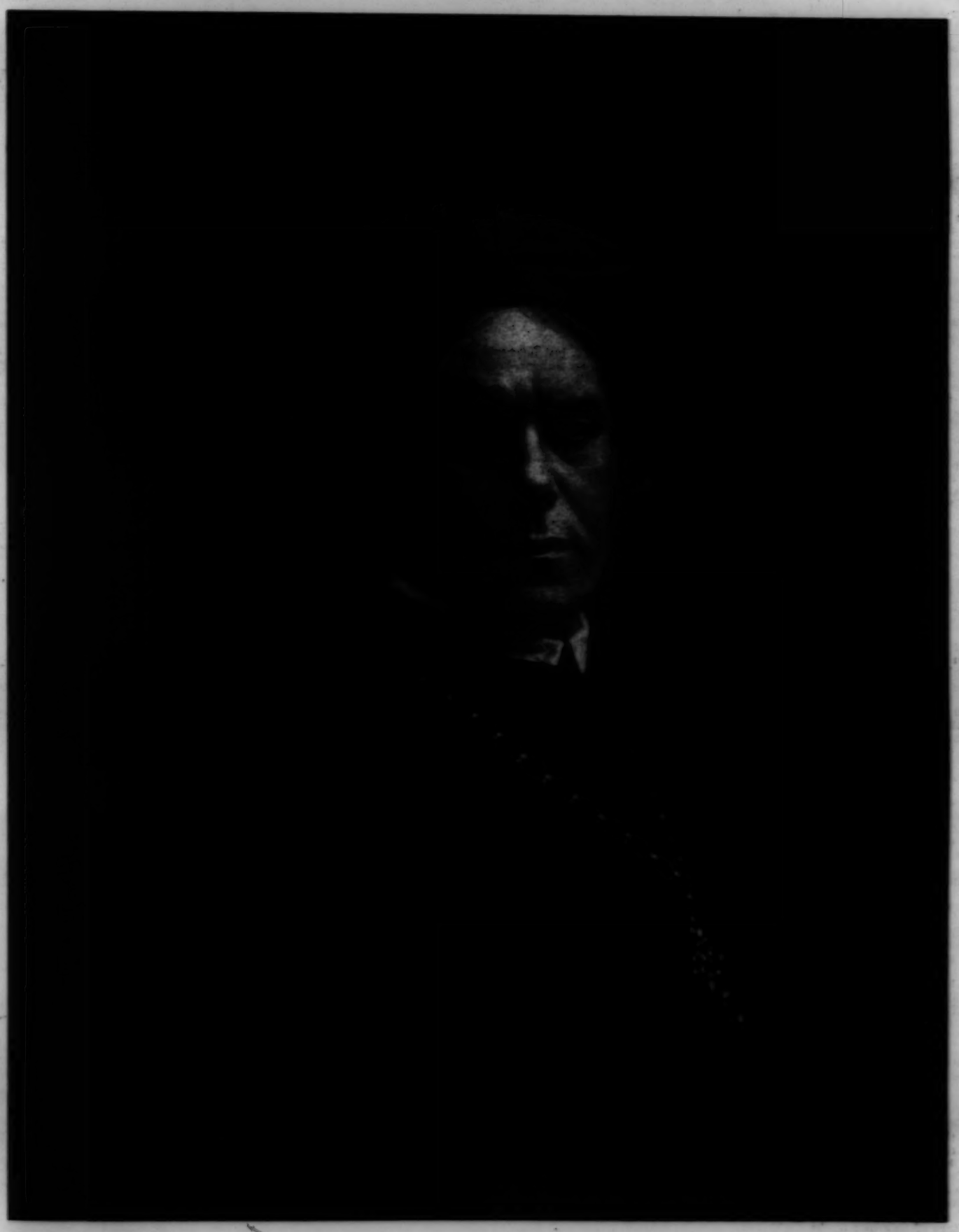

Photo by Sarony, N. Y.

E. S. WILLARD.

Willie Collier—I simply won't call him William—has, I am most happy to say, gotten over the tired feeling which a season or two ago induced him to take Doctor Somebody's Pink Pills for Pale People—that, as you may remember, made a new man of him, as he explained in an illustrated testimonial that was one of the most joyous things that ever happened.

The photograph of him that was published at the time, I recollect, seemed to have been taken before the cure had been effected. It looked like one of the newspaper pictures that artists make of a man the morning after a jury have found him guilty. Up to this point they always hold off, and if he is acquitted they give him quite a decent expression. But if the verdict is against him they draw down the corners of his mouth, give a sinister slant to his eyes and introduce degenerate bumps on his head.

I shall always associate Collier with this picture even when he becomes a great comedian, as he is bound to do within the next few years. So I watched him carefully through an opera glass the other afternoon, but saw no signs of moral or physical decay. The cure has been a permanent one. But he has to work so hard in The Diplomat to infuse snap and spirit enough to atone for the several dreary eventless lapses in the play that there is considerable danger that before the end of the season he'll have a return of the old weary feeling.

The folly of giving a play, raw, to New York is, or rather was, demonstrated in this case. The Diplomat has been whipped into considerably better shape since its first-night. But if this had been done before the play reached town it would have been better. It is far too short without a curtain-raiser, and the only way I could see in which it might have been lengthened is by the addition of a fourth act in which the hero is pictured spending his honeymoon in a Keeley Cure.

Of course a New York audience will stand any amount of monologuing from this actor. It is content if he stands in the centre of the stage and looks serious. It makes them laugh.

But any one who has been through what he describes in the way of symptoms has to be on the look out for another attack, and the star has all the work to do in The Diplomat. You not only get the play at the Madison Square Theatre, but you get a concert between the acts; encores that are neither asked for nor required—dreary, deadly, dull music that gets on your nerves and makes you wish you were a man and could escape.

One enthusiastic critic compared this actor to Joseph Jefferson, a week ago, in his sincerity and power over his audiences. At times he suggests Gillette and Goodwin and Powers, but in reality he is Collier. And there are no more at home like him.

But it is just this that will always make it difficult to fit him with a play that won't crease between the shoulders or bag at the knees. The Diplomat sags around him like a hand-me-down.

Then there has been an attempt made to inject a little glee into it by introducing numerous drinks and alcoholic conversation every two minutes. This sounds as though the star rather than the author were responsible.

There was a certain Hoyt farce produced several seasons ago, and whenever the action lagged cocktails were ordered and consumed in full view of the audience.

Collier is too intelligent and unique a comedian to have to depend on anything of that sort. It is true that it is funny when he talks about it to his valet. But it is overdone. The first speech gives the keynote to the humorous motif of the play.

Edwards, the valet, says: "Have a drink, sir?"

And his master replies, seriously: "Edwards, there are a thousand reasons why I should not take a drink to-night—but I can't think of one of them."

This is all very good, but there is a funny scene with a decanter, which the hero conceals from the girl he loves. During this scene he secretly pours and drinks three remarkably liberal libations.

This is just the sort of thing Collier should not do. He suggests the sporty boy, not the thoroughbred, and this scene suggests the inebriate. It is not clubby conduct, to say the least.

At all events I can see the W. C. T. U. after the star hotfooted. If the author had only given him the cigarette habit as well as his propensity for strong drink, I can see a most pathetic fourth act in the Sanitarium with the faithful valet weeping over the wreck of his young master.

But, to be serious, matters of this sort ought to be cleared up a bit before a curtain falls. Even in comedy—the broadest—it is possible to suggest that a young man who talks drinks for three acts is going to switch. It may be done in jest—by a word, a look or a gesture—any of the tricks that a clever actor knows. But humanity is strong in audiences—even New York audiences—and it is surprising how childish people are in their respect for decent conventions, when they see a play acted well enough to win sympathy for the people in it.

Nearly every man, woman and child that saw Sherlock Holmes sympathized with the girl who married the detective, because he is a sensible fiend. But while Gillette does not redeem him the charming light and darkness that end the play, instead of the usual curtain, symbolize the passing of this evil with the new life.

Willie Collier cannot very well have the lights and shadows on his Diplomat—but we'd like to know as we go home that the hero is not also a dipsomaniac. The fluffy hasoise seems to be up against a tough proposition.

I would suggest that the leader of the orchestra hand him a blue ribbon over the footlights as the curtain falls and the orchestra strike up, "Father, Dear Father, Come Home with Me Now."

It would make old ladies in the audience feel easier.

We've given up tagging things with morals, but every picture and poem and play, every line that is ever written, ought to leave some kind of a happy, hopeful inspiration in the heart.

Otherwise it is without life and has no part in the great march toward something better in which we are all trying to keep step—some of us in ragtime, but trying nevertheless. It is this theory that makes all managers place bad people in comfortable graves in the last act.

In real life sinners frequently become the greatest saints; but in things that are written and acted we must satisfy the ethics of morality, and with deft, clever workmanship we must ignore evil or punish it.

I was trying to explain this to a man and woman that I know the other day, but they couldn't see it. The man had written a very clever sketch which was printed in a very interesting magazine. The people in the sketch were a man and a woman going uptown in an elevated train. Two other passengers—old men—overhear the conversation of the couple. The man is young, handsome, well dressed, but poor, as the dialogue develops. The woman is his senior in years, plain of face and heavy of figure, but very rich.

Through six pages the young man deftly woos her and induces her to agree to marry him secretly, as her people would object. The author cleverly portrays a type of modern fortune hunter and adventurer who is playing on the susceptibilities of the ancient maid with money.

The two old men comment on the affair, one indignantly, the other amusedly. The pair finally leave the car, the man's cause won.

One old man indignantly denounces the adventurer. The other man says slowly and meditatively: "*I think this is a great, a wonderful world, and that the whole thing with all its greatness and its wonders is the rightful heritage of that young man and his like.*"

And so the sketch ended with this halo about the adventurer—placed there by the author, and leaving you with the delightful assurance that the world is the heritage of the type of man who woos a rich old woman for her money.

Now, that may be a realistic word painting of an actual occurrence. There are plenty of bad old men out of jail who applaud knavery. But that is where Art must be good and beautiful and true!

Zola dealt with the mire of life, but he never deified it. He showed us Sin so nakedly and horribly that we shrunk from it. Balzac, Dumas, Daudet, every author who dealt daringly with life's underside, has carried the lesson through the pages—like the theme through music.

Yes, I think Willie Collier should have a blue ribbon passed over the footlights and blue lights and slow music as the curtain falls.

The Matinee Girl.

MISS CROSMAN'S PLANS.

Speculation has been rife in regard to the plans of Henrietta Crosman, and reports of numerous prospective productions are current. Maurice Campbell, her manager, announces that Miss Crosman will continue to present As You Like It at the Theatre Republic until the house is handed over to David Belasco, the new lessee, for alterations. This will be in a few weeks, and then the star will appear on the road for a short spring season in Nance Oldfield and a new play, entitled Madeline, by Mrs. W. K. Clifford. Next season Miss Crosman will probably continue in Madeline, in addition to the production of the Rev. Father Smith's drama, The Baltimore Marriage. She also has the American rights to The Masque of the White Rose, a play by James MacArthur, which will soon be seen in London with Julia Neilson in the stellar role.

"THE THEATRE" FOR APRIL.

The April number of The Theatre, which was published last week, is rather more than ordinarily interesting. Prominent among the articles are a critical estimate, by Alfred Ayres, of the work of the elder Hackett, Fechter, Lotta, and Lawrence Barrett; a description of the Edwin Forrest House and its people, by Randolph Hartley; "The Art of the Actor," by Otis Skinner; and an interview with Margaret Anglin, by W. de Wagstaffe. The illustrations are many and beautiful, including scenes from current plays and portraits of players now prominent before the New York public.

FRENCH PLAYS FOR JULIA MARLOWE.

C. B. Dillingham is in Paris, where he has secured the American rights to Catulle Mendès' poetic drama, La Reine de Fiammette and Sainte Thérèse, productions of which will be made for Julia Marlowe. Sainte Thérèse will be presented at the Comédie Française in October and shortly after will be seen at the Criterion Theatre, this city. The other play will be given later.

ENGAGEMENTS.

Joseph Wheelock has been engaged for the title-role in The Village Postmaster for next season.

Marion Pollock Johnson, for Patty Swain in Andrew Robson's Richard Carvel company.

Alice Riker, for Madge in In Old Kentucky, a part she has played in the past.

Fritz Adams is playing the light comedy role in A Bachelor's Honeymoon.

F. Julian Byrd, with Robert Downing.

Meta Maynard, to play Lindy Putnam in the Boston production of Quincy Adams Sawyer.

Darrel Vinton, C. H. Montgomery, and Arthur William Row, by Arnold and Company for the Criterion Theatre company.

By Percy Plunkett, for Jerry Judson's Jag: Annie Plunkett, Madge Mandeville, Jane Loveling, Flora Lansday, Hale Norcross, Arthur Wallis, William Welp, Albert Farnell, W. R. Noble, Robert Nelson, and Robert R. Seay, manager.

Harry Keefer, for leading juveniles with Nathan Appell's stock company, at Altoona, Pa.

Retha Williams will be retained next season by Arthur C. Alston for the role of Pansy in At the Old Cross Roads.

Mary Thompson, character, at liberty. Address Mirror.

THE BLYTHE SCHOOL MATINEE.

The Helen Blythe Dramatic School held its first public performance last Tuesday afternoon at Carnegie Lyceum. As is usual at a performance by non-professionals, the audience was of goodly proportions, in the main composed of friends of the participants, who received the work of Miss Blythe's pupils with unqualified indorsement. The programme was a long and diversified one, made up of four one-act plays and the sleep-walking scene from Macbeth. Of the four plays one was seen for the first time on any stage and is entitled Billee. The cast:

Danny	H. J. Maxwell
Jack Bradford	Louis Marshall
Matt	C. Wilfred Gethryn
Billee	Patricia Clare

The description, a melodramatic sketch, that is applied to the play by its author, Carrie V. Schuellerman, fits it well. The story is of Western life and tells of the sacrifice of a girl to pay her father's gambling debts. The girl, whose name is Billee, is in love with a city man named Jack Bradford, who is also in love with her. Matt, a rough and heartless ranchman, wants Billee for his wife and signs papers with the girl's father whereby he is to marry her in lieu of the father's payment of a card game obligation. Matt has sworn to kill Jack Bradford should they meet, and comes to Billee's home, where the latter has just told her of his love. Billee knows that Matt is a man of his word and fears for Jack's life. She secures Matt's pistol and finally shoots him in order to save her lover. The curtain falls with Matt injured but swearing to have revenge upon Billee by marrying her, instead of killing her, as she makes possible by returning him the pistol, after Bradford has made his escape. There is nothing strikingly new in this plot nor was there in its development, but the audience was nevertheless interested throughout. Billee was a character difficult to portray for many reasons, and Patricia Claire, who assumed it, therefore deserves credit for giving a performance that was acceptable. H. J. Maxwell did satisfactory work as Danny, Billee's father, and Louis Marshall made a competent Jack Bradford. C. Wilfred Gethryn as Matt lacked discretion, that is excusable under the circumstances, for that quality is one born of experience only.

In Drifted Apart, that followed, Lillian Nell made the most favorable impression of the afternoon as Lady Gwendoline Bloomfield, while H. J. Maxwell showed versatility by his enactment of Sir Geoffrey.

The reading of the sleep-walking scene from Macbeth, with Josephine Laurie as Lady Macbeth, John Stewart as the Physician, and Eleanor Bennett as the Gentlewoman, was distinctly creditable.

Sydney Grundy's In Honor Bound and William Suter's Quiet Family were the other plays and were competently acted by casts including C. Wilfred Gethryn, Louis Marshall, Josephine Laurie, Millicent Tremaine, H. J. Maxwell, W. W. Thompson, John Stewart, Deborah Gould, Lillian Nell, Beulah Alcotte, and Eleanor Bennett. The staging of all the plays reflected credit upon the stage-manager, J. Francis Brien, as well as upon Miss Blythe.

OPERA BENEFIT FOR HOME.

The benefit performance of Manru at the Metropolitan Opera House last Tuesday evening in aid of the Actors' Fund Home was in every way a notable success. The total receipts were almost $11,000. This amount will become a part of the fund for the maintenance of the Home.

On the night of the performance, before the curtain rose, the sales exceeded $10,000. During the evening various contributions came in, gradually swelling the sum. The attachés of the Metropolitan contributed $130.75, in addition to their services. The attachés of the Manhattan Theatre sent in $50, and those of the Casino $23.50. The Manhattan Hotel Agency contributed its commissions, amounting to $56. In the same way Tyson contributed $70, and Bullman $20.50. Added to these, later, came the returns from the programme privilege, bringing the total up to a splendid figure in the neighborhood of $11,000.

The performance was the best that has been given here of Paderewski's new opera. The principal roles were sung by Madame Sembrich, Von Rooy, Bispham, Madame Homer, Fraulein Scheff, Madame Van Cauteren, Muhlmann, and Blass, and Mr. Damrosch occupied the conductor's chair.

A RARE OLD POSTER.

During the demolition of an ancient house at Plymouth, Mass., recently, the workmen came across a circus poster that is thought to be the first ever issued in the United States. A local antiquarian, becoming interested in the find, looked up the records and discovered that about one hundred years ago a circus owned by Pepin and Blanchard came from France on the brig Ellen Haley and landed at Plymouth. The poster is evidently a sample of the only paper used to advertise this circus. The sheet is about a foot square and is decorated with a woodcut of a Spanish bareback rider. The curio will be preserved in a local museum.

Ernest Lamson, as Lem, York State Folks.

GOSSIP OF THE TOWN.

Lillian Dix, who filled in a week with the Happy Hooligan company on account of the illness of Miss Weston, has rejoined Quincy Adams Sawyer, to play Mrs. Putnam during the Boston engagement.

A passenger on the Cevantic, arriving on Wednesday from Liverpool, was J. Pitt Hardacre, owner of the Comedy Theatre, Manchester, England, who purposes buying a theatre in this country if he can find one to suit his fancy, and to produce pantomimes here.

Dan and Bessie Kelly have just arrived from London after an absence of three years.

Will S. Russell will open the Orchard Beach Casino the middle of May with Arizona.

J. P. Lester has closed a successful season as business-manager of The Secret Dispatch.

Justice Frederick W. Kruse, of the Supreme Court, on Feb. 25, granted an absolute divorce to Florence Lee Gray from her husband, George R. Gray, of Toronto.

The second public matinee this season of the students of the Stanhope-Wheatcroft Dramatic School will take place on Thursday afternoon, April 3, at the Madison Square Theatre.

Marie Le Kan, a member of the Miss Simplicity chorus, was painfully burned about the hands on March 24, by the igniting of some gasoline with which she was cleaning gloves.

Scott Craven, of the Notre Dame company, and Lucia Milner, supporting Mrs. Campbell, both of whom are of England, have announced their approaching marriage, which will take place at the close of this season.

A slight fire occurred in one of the dressing-rooms in the New Star Theatre on Tuesday afternoon, resulting in about $100 damage.

Edith Terry, a Louisville society woman, made her stage debut in The Cap of Fortune on March 22, under the name of Marion Parker.

Alfred P. Beaumont, of the The Girl from Maxim's company, was married to Verda M. Depew, of Kansas City, at St. Louis, on March 20. Mrs. Beaumont is a non-professional.

The report that Percy Haswell will utilize Worldlings for her next season's starring tour is denied by Henry B. Harris, under whose management she will appear in R. H. Marshall's A Royal Family. Worldlings is the society drama by J. A. Ritchie which recently won the prize offered by Miss Haswell. It will be presented for one week only in Baltimore.

A poem by Francesca di Maria appears in the April number of *Munsey's Magazine*.

Estella X. Wills, the soubrette of the Franklin Stock company, was robbed of a considerable sum of money while playing at Williamsport, Pa., last week. The thief overlooked a larger sum and a lot of jewels.

Howard Truesdell closed with When London Sleeps on March 15, in Providence, and at the same time retired from the profession, with which he has been connected for nineteen years.

Kathryn Kidder will open in The Country Girl at Poughkeepsie, N. Y., April 4.

Lillian Lancaster, leading woman in Carpenter's Quo Vadis company, received a flattering ovation on appearing at Paducah, Ky., recently. After the performance her parents gave an elaborate dinner in her honor, when pretty souvenir menu cards were presented to the guests.

Lucile Allen Walker, of the Homespun Heart company, has received word from the Philippine Islands of the promotion of her son from the rank of corporal to serve on the geographical surveying staff.

Tilleston Bryce will star next season in Jules Walters' How Hopper Was Side-Tracked, supported by Emma Ballard, and under the management of J. N. Radebaugh.

Maude Lambert, who sings Dolores in the Eastern Florodora company, is resting for a few days in this city. She has been suffering from a severe attack of bronchitis, but expects to rejoin her company next week.

Henry Schadd, of the Metropolitan Opera House staff, has been engaged to look after the financial affairs of David Belasco's attractions, particularly devoting his attention to the Theatre Republic.

At the last matinee of A Gentleman of France, on April 12, Kyrle Bellew and Eleanor Robson will appear in a special performance of the balcony scene from Romeo and Juliet. It is six years since Mr. Bellew played Romeo to the Juliet of Mrs. James Brown Potter at Daly's Theatre.

A Country Editor will have its first performance at Rand's Opera House, Troy, on April 3. The following have been engaged for the cast: A. S. Lipman, Clarence F. Montalbo, Charles B. Flynn, J. H. Fitzpatrick, Clarence Burrell, J. J. Spies, Sydney Lee, Charles Hardworth, A. C. McLoughlin, C. Howard McMahon, Vita Henderson, Jessie Dodd, Jessie Ralph, Madge Nell, Maud Williston, and Baby Frances McGarath.

J. Neill McLeod, Clarence Graves, and W. R. Sisk, of the 81 Perkins company, were initiated into the Eagles during the company's engagement at Anderson, Ind.

FRANK DANIELS IN MISS SIMPLICITY.

IN OTHER CITIES.

KANSAS CITY.

The Spidergram was the bill at the Auditorium March 23-29. The production abounds in catchy music and bright comedy, the costumes were new and pretty, and the stage settings handsome. Richard Carle, in the leading comedy role, was very amusing, and was ably assisted by Kate Wilson, whose clever Dutch dialect was as funny as ever. Mr. Wilson's eccentrics and specialties added was many recalls. Ruth White was the favorite of the performance. Her "Lady Chesterfield" song made a decisive hit, and was encored again and again. Agnes Paul also had several good songs that were applause. William Riley Hatch had only limited opportunities, but his one song, "Man of the Hill and Plain," was more than well received. Hilliard Campbell, assisted by a "sailor" chorus, sang "The French Marine Anthem" very effectively. Kate Interstill and Carlton King sang a duet called "The Interviewers," that pleased immensely. William H. Rock as the old man in the hotel did not have a line to speak, but his acting was clever. An unusually pretty chorus, that also sang well, added materially to the success of the entertainment. Large audiences were in attendance. H. C. Goodwin and Maxine Elliott 31-5.

Although its fourth appearance here, Arizona played to good audiences at the Grand March 22-29. The co. was in the main new to Kansas City people, but proved very capable and the play was staged with the same care as formerly. Sidney Ainsworth was excellent as Lieutenant Denton. Elsie Esmond made an attractive Benita, and Mart E. Haley was good as Canby. George T. Meech played Colonel Bonham. E. H. Calvert, Captain Hodeman; Charles Mitchell, Sergeant Keller; John Dowry, Tony; Benjamin Ringgold, Dr. Fenton; Gertrude Perry, Estrella; Sylvester Corrish, Mrs. Canby, and Beatrice Ray, Lena. All were thoroughly acceptable. The Wrong Mr. Wright 30-5. The Sign of the Cross 6-12.

At the Century March 22-29 A Milk White Flag was the bill, and gave the versatile members of the Woodward Stock co. a chance to show what they could do in the speciality line. Emma Dunn as Pony Lack, the orphan, again carried off the honors, her two songs, "I'm Nothing but a Big Wax Doll," with an accompanying mechanical dance, and "Tommy is a Soldier," both being loudly applauded. Evelyn Brown also made a hit with her song, "My Josephine." Carleton Macy played Colonel Barriel, Robert Conness, Major Baring; Wilson Enos, the Doctor; James Fulton, General Burleigh; Will Davis, the corpse; Jane Kennark, Mrs. Lace, and Daisy Lovering, Lottie, all of whom were excellent. The cast also included some sixteen young women dressed in boys' uniform, and a number of men and boys also in military dress, who marched and sang well. They were recalled several times. The stage settings were handsome. Captain Swift 30-5. Anna Eva Fay 6-12.

Julie Walters in Ride Tracked was the attraction at the Gillis March 23-29, and played to the usual good audiences. Mr. Walters as the tramp was as amusing as of old, and the assisting co. was very well balanced, Louise Llewellyn as Bessie Reynolds acted artistically. Adelaide Walters as Sarah, her sister, was very good, and she contributed a song and dance that made quite a hit. Others who deserve mention are Faleston Bryon, Mack La Pell, Tom Williams, David Livingston, H. J. Kennedy, and Myrtle Atwood. Not Guilty 30-5. Two Little Waifs 6-12.

A very creditable performance of Sapho was given by the Nobody's Claim co. at the Gillis the afternoon and evening of March 21. The title-role was portrayed by Bernice Howard very capably. Both performances drew S. R. O.

The Philharmonic Orchestra concert at the Century the afternoon of March 20 was well attended and proved an enjoyable one. The soloists were Mrs. Carl Busch, pianist, and Fred W. Wallis, baritone, both of whom received generous applause.

The May Music Festival, to be held in Convention Hall, is occasioning much interest, and will doubtless be a success. The Oratorio Society, augmented by choruses from nearby towns, will form one grand chorus of over two thousand voices. The soloists will be Madame Schuman-Heink, Charlotte Macenda, Mrs. Jeanette Weakley, Joseph Baernstein, Ellison Van Hoose, and C. A. Larson.

The Wilbur-Kerwin Opera co. will commence a season of Summer opera at the Grand May 25, and will continue as long as business is profitable. The co. played a similar engagement here last season with good results.

Evelyn Brown, who has been a member of the Woodward Stock co. for two years, will leave that organization March 29 to join the Griffin Stock co., of Richmond, Va. Miss Brown is very popular and her many friends here sincerely regret her departure.

Lester Lonergan, last season's leading man with the Woodward Stock co., will return a week earlier than expected, making his reappearance March 30 in Captain Swift. The week following, his dramatization of "The Last Days of Pompeii," entitled When Titus Ruled, will be produced by the Woodward co.

Manager Woodward announces the engagement of Maude Adams for three nights, commencing 21, and that John Dwyer, the Starbucks, The Climbers, and Richard Mansfield will appear later.

The Wrong Mr. Wright co., in which Harry Beresford is the star, rusted here Holy Week. Mr. Beresford was for several years a member of the Woodward Stock co. here, and claims Kansas City as his home. His wife, Emma Juna, is with the Woodward co. now. Harry Pottery, the manager, is also a Kansas City man, and was formerly treasurer of the Auditorium Theatre.

Samuel Benjamin, assistant treasurer of the Grand, has been engaged by Michael G. Heim, manager of Electric Park, as assistant manager for that resort for this Summer. No announcement has as yet been made as to what attractions will appear at the theatre there, but the management promises they will be the best yet provided. The park will open June 6.

The Thalia Club's presentation of William Tell, in German, at Turner Hall March 23, was quite a success, and was witnessed by a large audience.

J. L. Buford, a former Kansas City theatre manager, is the representative of Lincoln J. Carter, for The Little Waifs co., that comes to the Gillis 6.

D. KEEDY CAMPBELL.

INDIANAPOLIS.

William Faversham made his first appearance here as a star at English's March 20 in A Royal Rival. The performance was good. Mr. Faversham has a sympathetic voice and a convincing personality. In his cynical indifference to whatever fate befell Mm. he was excellent, and in the last coat was at his best. Isabel Irving, as Marita, was very good. Edwin Stevens, as the villain, Don Jose, was polished and impressive. A clever bit of character work was done by Sadie Edwards as the Marquis of Montifowe, and a good opposite to him was Maggie Holloway Fisher. The boy Pedro was cleverly impersonated by Cleta McDowell. Miss McDowell, who is the daughter of Eugene and Fanny Reeves McDowell, inherits much of her parents' talents. The rest of the co. was adequate. The scenery was appropriate. The Starbucks played to fair houses 21, 22. Boston Lyric Opera co. 24. Anna Held 31, 1.

At the Park the interest felt in the first presentation in this city of Secret Service, coupled with the reputation of the Pike Theatre co., of Cincinnati, combined to crowd the house. The Pike co. proved well suited to the play. Byron Douglas, as Captain Thorn, handled the part skillfully. Lizzie Hudson Collier, as Edith Varney, was excellent. Angela McCauley, as Caroline Mitford, forgot her Southern accent at times. Thomas Reynolds as Lieutenant Poray, John E. Maher as Wilfred Varney, Emelia Melville as Martha, and Joseph Evernham as Jonas, deserve mention. The stage settings were good.

The Elks' twenty-second annual charity benefit at English's 24 and 25 surpassed all the previous successful entertainments given by the order here. There was not a dull moment in the performance, the long programme going with a dash that seldom characterizes an amateur performance. The audiences were large and enthusiastic. There were many visiting brother Elks in the audience. Governor Durbin, who is a member of the order at Anderson, occupied a box with Mayor Bookwalter and others. The Mayor led the applause that followed jokes at the end men at the expense of his administration. Nearly forty Elks contributed to the fun and music in the first part. Joseph E. Bell was resplendent in knickerbockers and a powdered wig. Harry Porter, George Rubens, and Edward Scudder rattled the bones on one end of the line, while J. Russell Powell, F. E. Bramley, and Paul Krauss, Jr., were busy on the other end with tambourines. The soloists in the first part were Mr. Bramley, who sang "Three Large Rooms for Bachelors;" Homer Van Wie, "Down Where the Cotton Blossoms Grow;" J. Russell Powell, "I Must Go Home a-Dreaming;" Harry Porter, "The Fortune Telling Man," and Arnold Spencer, "The Stein Song." The second part was labeled The Elks in New York, a musical potpourri under the direction of Mrs. Walter Fegely and A. H. Hassler, by whom the chorus was drilled. The stage setting was handsome. Mr. Hassler, assisted by the chorus, sang "A Jolly Old Potentate," from King Dodo; W. H. Morrison sang "Under the Shade of the Sheltering Palms," from Florodora; Mrs. Fegely and R. S. Swigett gave a duet from The Runaway Girl. One of the best features of the programme was a quartette made up of Mrs. Fegely, Lulu Fisher, Mr. Hassler, and Mr. Paddock that sang "You Don't Know, I Don't Know," from The Three Little Lambs. Mrs. Josephine Brenneman Edmunds scored a success in Lickstone's song "Delight." The chorus was led by Grace Cunningham and Ruby Russelle. The performance closed with several vaudeville turns. Helen Springsteen sang three coon songs cleverly. Jack Norworth and Louise Dresser, who are well known on the professional vaudeville stage, were cordially received. Norworth told several good stories, and was encored half a dozen times during a song, in which he touched up the smoke nuisance, the question of 2-cent fares and gas meters. Miss Dresser sang three songs, one of which, "Play in Your Own Backyard," was illustrated with stereopticon pictures. Mary Porter and Richard Lieber gave a mechanical musical quartet, during which Lieber recited a German dialect piece, and Porter, who was in black face, gave several selections from Riley that were much liked. The programme concluded with a pickaninny song and dance, led by Charles Dougherty and Robert Evans.

A good co. presented A Dangerous Woman at the Park 24-30. Elizabeth Baker as Sylvia Bothwell, Leighton Lehgh as Ronald Courtney, and Gerald Gilbert as Jos Pooting deserve mention. The scenery is unusually striking. Houses very good. Night Rolls 31-6.

The music festival, with Theodore Thomas and Orchestra, a chorus of four hundred voices, and Ellsta Gilman, Gertrude Stein, and Charles Clark, soloist, will be held at Tomlinson Hall 31, 1.

Will Lenny, treasurer of English's, has satisfactorily recovered from a three weeks' illness so as to be at his post again.

GEORGE S. APPLEGATE.

SEATTLE.

Zaza, as played by Florence Roberts and an excellent co., at the Seattle March 9-12, commanded the first attention of the week. The largest audience of the season was present the opening night, and the S. R. O. sign was frequently out during the rest of the week. Miss Roberts' work in the title-role proved a surprise even to those who had witnessed her efforts most highly. She scored an emphatic success in the part and was almost countless curtain calls. Georgie Woodthorpe won second honors by her portrayal of the tippling aunt. Lorina Henderson was adequate as Bernard Dufresne. Carlyle Moore as Cascart gave an excellent impersonation. Marie Howe as Nathalie scored a hit. Christian Lyngton as Brigard and Elmer Booth as Mounet Pomba were excellent, both in makeup and in acting. Ollie Cooper was a very clever little Toto. Paul Gerson, George Hernandez, William Lee Greenleaf, and Bertha Blanchard also deserve mention. The scenery was appropriate and the stage was well handled by Elmer Booth. Sapho was given in a very creditable manner to capacity 14, 15.

The first engagement of Ralph Stuart and co. at the Seattle, that ended March 8, was very successful, and it is pleasant to note that after a brief but very successful visit of one week between Tacoma and Spokane the co. returned 17 for an indefinite period. A large and enthusiastic audience welcomed the event and found much to applaud in an excellent performance of Captain Lettarblair, that was the bill 17-22. Large audiences continued throughout the week. Ralph Stuart gave an admirable portrayal of Captain Lettarblair. Lansing Rowan as Fanny Hadden acted with her customary finish. Frank Sheridan was a trifle out of his element as Francis Merivale, but did commendable work. J. C. Fenton as Dean Ambrose improved all his opportunities. John Daly Murphy as Jorkins did clever work. Catherine Countiss was excellent as Hyacinth Messiter. Louis Morrison as Mr. Seton. Arthur Garrels as Pinckney, Charles Fleming as Smithers, and Elizabeth Stewart as Polly capably filled out the cast. The scenery was appropriately executed by the Northwest Scenic Studio, and the stage was, as usual, carefully managed. The Two Orphans 24-30. By Right of Sword 31-6.

The Christian has been seen here twice before, but proved more interesting than ever, because of the presence of Edward J. Morgan as John Storm and Elsie Leslie as Glory Quayle. Both came direct from Chicago and appeared with the co. at the Grand Opera House 10-12. They received the commendation they merited in the nature of frequent and liberal applause. Many favorites that were in former cos. presenting this play were in the cast, that included Charles Rowan as Lord Robert Ure, Herbert Fortier as Horatio Drake, Frank A. Lyon as Archdeacon Wealthy, J. R. Furlong as Father Lamplugh, Frederic Maynard as the manager, Carrie Lee Stoyle as Mrs. Callender, and Helen Weatherby as Polly Love, all of whom were well received. The Pride of Jennico followed 14-16, playing to fair business. Wallace Worsley scored as Basil Jennico. Frances Neilson was very good as the Princess of Dornheim. The scenery was good, particularly that of the last act. Stetson's Uncle Tom's Cabin 23-26. Charles B. Hanford 27, 28. Rose Coghlan 29, 30. Arizona 31-2.

The Eleventh Hour was favored with the usual big business at the Third Avenue 9-15. Charles A. (Karl) Gardner headed the co. and proved as popular as ever as Fritz Peltz. His interpolated songs were very popular. Joseph Lawrence as Joe Manley and Doby Dick won favor. William A. Tulley did clever work as Benjamin Fowler. Charles Wells gave a good character sketch as Sprouse Crosby. Blanche Boyer's dancing was a feature. Edith Janet Walters was effective as Susan Hackett. The rest of the co. was capable and the scenery adequate. The King of Regnes, with many cleverly worked out sensational effects, pleased large audiences 16-22. Frank Reddick, George Clayton, Perry O'Blein, Carl Berch, Mabel Wierne, Elizabeth Hale, and Eva Earle were principals in a generally satisfactory co. Barlow Brothers' Minstrels 23-29. The White Slave 30-5.

Leonora Jackson, violinist, assisted by William Bauer, pianist, and Harvey J. Fellows, tenor, gave a well attended and enjoyable concert at the Grand Opera House 18. The musicians were afterward tendered a reception by the Ladies' Musical Club.

Katherine Fiske gave an excellent vocal recital before an audience that comfortably filled the First Presbyterian Church 19.

Elsie Leslie, of The Christian co., had the distinction some years ago of opening John W. Hanna's Seattle Opera House in The Prince and Pauper.

During the absence of Manager Russell in California the Third Avenue is in charge of Treasurer E. L. Drew.

Title to the Olympia Opera House was acquired 12 by A. H. Christopher, of Seattle, by foreclosure.

RODNEY D. WHITE.

JERSEY CITY.

Pudd'nhead Wilson was offered at the Academy of Music March 24-29 to excellent business. The co. is exceptionally good, and the engagement was one of the most satisfactory of the season. The court room scene in the last act went finely. William B. Gill as Pudd'nhead was capital. His conception of the rule brought out all the quiet humor and pathos possible. Edward Nalod as the judge and Douglass Patterson as the lawyer were good aids to the performance. W. F. Gaskill as Chambers and Elmer Buffham as Tom were excellent. One of the best bits in the performance was the small part of the sheriff as acted by E. A. Locke, evidently of the old school, and a thorough artist. Louise Ripley as Roxy was fully equal to all the strong opportunities offered. The other parts were well taken care of by E. Augustus Huse, William Tula, Edward and Harold Selman, Dickie Delare, and Cuba Niblo. Sis Hopkins 31-6. Lost in the Desert 7-12.

The Eleventh Hour came to the Bijou Theatre 24-29 to good patronage. The scenes are thrilling, the finales of the acts are blood curdlers. The scenes depicting the blockhouse of the railroad and the Bismarck Garden in Chicago are the most intense. The struggle in the last act is very realistic and the breaking of the furniture makes a big hit. Good work is done by H. E. English, who plays a dual role; August Balfour as the villain, Frank Weed as Fritz, Vera Hamilton as Kitty, Frank Colton as the bayseed sheriff, T. J. Cummerford as the father, Marie Nelson as Susan, and Camille D'Arcy as the adventuress. Frank Weed and Vera Hamilton did a neat singing specialty, and Ferguson and Mack, who were added as an extra attraction, did their clever specialty. The police department have the house for 31-5 and will offer straight variety by the Svengalis, Waterbury Brothers and Tenney, Bedini and Arthur, Gabett's monkeys, Linton and McIntyre, Raymond and Caverly, Blanche Ring, and Nat Wills, with four matinees.

Jersey City Lodge of Elks are rehearsing their female minstrels for the annual benefit 9, 10.

Laurence Maloney, of this city, Hebrew impersonator, appeared at Orange, N. J., 17 and made such a hit that he is thinking seriously of adopting the stage as a profession.

Colonel John W. Holmes has placed his Bijou Theatre here in the Stair and Havlin circuit for next season.

Mr. and Mrs. Roy Applegate, of this city, late of A Guilty Mother co., are in town as guests of Mrs. Applegate's parents. They will be members of a Western stock co. during the Summer.

The members of In Old Kentucky co. went to Newark, N. J., after the performance here 20 and were entertained by Manager Charles E. Blaney.

The regular season at the Bijou Theatre closes 29. The police benefit is on for 31-5 and then Blaney's Stock co. opens 7 for twelve weeks. Blue Jeans will be the first play. Howard Hall will be the leading man and Corena Atwood leading woman. Myra St. Maur, of this city, will be a member of the co.

WALTER C. SMITH.

DETROIT.

One of the most unique entertainments of the season was that furnished by George Grossmith, at the Harmonie Hall, March 21. The consensus of opinion at the close of the programme was that he is one of the most humorous English entertainers it has been our good fortune to hear. He is distinctly original, and his sayings are scorching for one to think of and laugh over for some time to come. His talents as a mimic are almost unexcelled, and his humor is at all times delicate and refined. While the audience was not a remarkably large one, it was highly appreciative and Mr. Grossmith can rest assured of a very hearty welcome should he chance to visit this city again.

Things in a musical way will be in a booming condition in Detroit commencing with Easter week. Among the coming events of particular interest is the concert of the Pittsburg Orchestra, under the efficient leadership of Victor Herbert, 6. The soloists will be Anna Bussert, Merk, and Elsa von Grave Jonas.

The St. Cecilia Society are busy perfecting plans for presenting at the Light Guard Armory 8, Faust. Joseph Baernstein will play the role of Mephistopheles.

One of the best royal German cos. seen here for some time is Yost Stein Fulla, about at the Detroit Opera House 24-29. The play is well staged in every detail, and the co. excellent. James Lackaye as old Simon Peter Martin gave a powerful portrayal. Myron Cowper, played by Ray L. Royce, was a good picture of a tender, lovable, large-hearted man. Ernest Lamson made considerable humor out of the part of Lem. Arthur Gregory as Billy Tucker was very droll. Osborne Searle as Hal Murdock, George W. Melare as the village grocer and postmaster, Kate Jackson as Widow Miller, Lydia Knott as Jennie Miller, Emeline Hubbard as Mrs. Hillman, Frank Soule as Rev. Wesley Barnes, Celia Clay as Mrs. Martin, and little Bessie Burt and Will Grey deserve special mention. The Bauer Brothers 31-6.

S. Miller Kent in The Cowboy and the Lady at the Lyceum Theatre 24-29 is one of the best things the house has booked this season. S. Miller Kent as Teddy North compared favorably with Nat Goodwin, seen here in the part several years ago. Large audiences testified to their appreciation of the star's efforts by prolonged applause whenever an opportunity occurred. He is well supported by Nora O'Brien as Mrs. Weston, C. Blanche Rice as Midge, Ralph Young as Weston, Benjamin Bradbury as the half-breed, Ripley Holmes as Jos, and Bert Mackert and Joseph Williams as Cowboys, Mathilda Wolfing as Molly Larkins and Annie Wood as the dance hall pianist. Appropriate and striking scenery is provided and the whole production is a highly creditable one. The Girl from Maxim's 31-6.

Detroit appears to be the stopping place for many of the profession who forsake the stage during the week of Passion Play. Among those at the Hotel Ste. Claire Holy Week were Eleanor Barry, Laura Thompson, May Healty, Estelle Carter, Clifford Leigh, and M. C. Nolan, of the Stuart Robson co. At the Griswold House, Mr. and Mrs. Thomas J. Ryan were guests.

Adelaide Herrmann, who is appearing at the Avenue Theatre 24-29, is at the Hotel Ste. Claire, accompanied by Miss A. Dwyer, her niece.

Paderewski delighted an audience of three thousand or more at the Light Guard Armory March 28. His appearance was the musical event of the season.

Madame Modjeska, who has been a guest at the Russell House, left last week for Chicago, where she went to meet her son.

Sporting Life was the attraction at Whitney's 24-29, and played to the usual large audiences. The co. includes Lorimer Johnston, H. G. Anderson, James J. Boyd, John T. Dwyer, John De Gex, Arlington Cowles, Bart W. Wallace, William Desmond, Grace Whitworth, Edith Barry, and Lillian Lamson, and is a capable one. McFadden's Row of Flats 31-6.

The Pike Theatre co. open their Summer engagement at the Lyceum Theatre 6. No other stock co. has ever been more popular here, and its return is eagerly looked forward to.

A. FRANCIS.

MILWAUKEE.

The Starbucks was seen at the Davidson March 23 by a good house and proved a very interesting play. The production was given under the management of the Dearborn Theatre, Chicago, and was in every detail artistic and adequate. The co. was well balanced and gave an admirable performance. Howell Hansel is entitled to praise for his portraiture of Jasper Starbuck, and Clara Throop was delightfully ingenuous and winning as Lou. She met with a hearty reception from her many friends and admirers, with whom she had become very popular as leading woman of the Hadley Stock co. at the Bijou last Spring. Thomas L. Coleman gave a fine interpretation of Lije Peters, the heavy role, William L. Visscher offered a realistic sketch of a negro servant, and William Dills, Joseph W. Standish, and Alice Leigh contributed clever character sketches. Very pleasing work was also done by John P. Lockney, Richard Pitman, Frederick Esmelton, Pauline Fletcher, and Francis Fields. The Princess Chic 30-2. The Climbers 3-5.

Lost in New York was presented at the Bijou 23 before a large and pleased audience. The play was adequately mounted, and the co. gave a satisfactory performance. Special praise is due Nettie De Gourney, Franklin Gale, Virginia Seaton, Lew Nelson, Frank Auburne, and Harry F. Adams. A Ragged Hero 30-6.

The Thatcher co. presented Ten Nights in a Bar Room at the Academy 23 before a good audience. Every member of the cast did acceptable work. R. G. Chamberlin was especially good as Swichel, and won many a hearty laugh. J. Francis Kirke gave an admirable character sketch of Simon Slade. Edgar Baume made the most of Joe Morgan, and Albert Brown offered a clever illustration of Frank Slade. Edith Evelyn, Grace May Lamkin, and Kate Woods Fiske did creditable work, and little Adeline Roth added to her well deserved popularity by a clever portrayal of Mary Morgan. Under the Red Robe 24-6.

Ole Olsen was seen at the Alhambra 23, and the large audience present testified that the play still possesses strong drawing powers. Ben Hendricks was welcomed with enthusiasm, and the support was a strong factor in the success of the performance. Among the good portrayals were those of Belle Francis, Edith Fletcher, Linda Chester, and Gus Mortimer. A few specialties discreetly introduced served to add to the entertaining qualities of the performance. Martin's U. T. C. 28-30.

The excellent Wachsner Stock co. did especially good work 23 in Die Macht der Finsternias, that was given at the Pabst Theatre before a large audience. The play, however, is gruesome and unwholesome, and did not meet with general approval. Flachsmann als Erzieher will be given 28, and Suppe's comic opera, Fatinitza, is to be performed 29 for the benefit of the German Press Club. The cast will include Mrs. Wally Hefter-Vleay, of Milwaukee. Paderewski played before a large and most enthusiastic audience at the Pabst 17. The programme was admirably selected, and of course equally well rendered.

Percy Tuttle, a popular young Milwaukee actor, will play leading roles under the management of Wykoff and Herbert during the Spring and Summer season, commencing 4, at Appleton, Wis. The repertoire will include A Man of Mystery, Faust, and In Oklahoma.

It is rumored that Ed Hadley will have a stock co. at the Davidson this spring. Mr. Hadley installed a stock co. at the Bijou last year that met with considerable success.

Fritz Thayer was here during the week as business-manager for W. W. Tillotson's production of The Starbucks, and met with a warm welcome from his Milwaukee friends. Clara Throop was widely entertained while here. The Starbucks will close 30 at Kenosha.

CLAUDE L. N. NORRIE.

MONTREAL.

The Hazard Club gave a successful concert at the Academy March 25. Among those taking prominent part were Fred Hickey and Messrs. Tedford, Dion, and Monday. Monroe Bound opens 28 for four nights. J. H. Stoddart 31-5.

Lost River opened to good business at the Francais 24, considering that it is Holy Week. The co. is among the best that have played the Francais this season. The bicycle race and the various other sensations so scored. Edith Fawcett made a hit by her charming performance of Ora. Paul Gilmore was a manly and convincing Robert Blessing. John E. Ince, Jr., gave a clever performance of Bill Loucks, and Harry McRae Webster, Elizabeth Woodson, Howard Missimer, Lottie Briscoe, and Ada Boshell also did good work. The scenery is excellent. Superba 31-5.

Don Caesar de Bazan was the offering at Proctor's 24-29. The play is produced with fine costumes and much attention to details. Alphons Ethier makes a handsome Don Caesar, his best work being done in the heavier scenes. Eugenie Hayden made a pretty picture as Maritana and acted capably. Hudson Liston and Eva Vincent gave humorous portrayals of the Marquis de Rotondo and his wife. Marion Logfellow, as Lazarillo made a charming boy and gave a sympathetic performance. John E. Walker, as Don Jose, and A. F. Buchannan, as the King, both did well. Royal Hungarian Orchestra has replaced the piano. Paley's kalatechnoscope is with us again and showed some new views. Our Strategists 31-5.

The success of Jeanne D'Arc was so great at the National Francais last week that it has been retained as the bill 24-29. Carmel 31-5.

Kubelik gave his final concert at the Windsor Hall 19 to a large and appreciative audience.

Hoyt's A Runch of Keys did good business at the Royal 24, 25. Madelyn Marshall, as Teddy Keys, made the hit of the performance. Clever work was also done by Billy Barlow, as Grimes. William Pratt Reid and Francis St. John deserve special mention. Taken as a whole, the performance is above the average. Dainty Perce Burlesquers 31-5.

Louise Lockwood (Gertrude Warner), a daughter of the late Wall Warner, is playing one of the leading roles in Hanlon's Superbs. Miss Lockwood was born in Montreal and passed most of her childhood here, so that her first professional visit is looked forward to with interest.

At the Monument National a representation of the Passion Play as it is given at Oberammergau has held the boards for the past two weeks. M. Dumont, is one time a member of the National Francais Stock, is at the head of the organization. The performance has met with no opposition from the clergy.

W. A. TREMAYNE.

BUFFALO.

Holy Week had its usual depressing effect on the patronage at the local theatres. However, all of the houses remained open, with the exception of the Teck. While the latter outwardly presented a quiet and peaceful appearance, such was not the case within, where Mildred Holland and her co. are busily engaged in rehearsing The Lily and the Prince. Miss Holland opens a two weeks' engagement at the Teck April 21, the first week devoted to The Power Behind the Throne and the second to the new play.

Henry Miller, always a prime favorite here, had fairly good houses at the Star March 24-29, when D'Arcy of the Guards was given its initial Buffalo presentation. It is safe to say had Mr. Miller appeared here at any other time during the season he would have been greeted by crowded houses. The star and co. gave an excellent interpretation of this delightful comedy. Mr. Miller, always a finished and painstaking actor, received hearty approval for his Jack D'Arcy. Florence Rockwell as Pamela Townshend shared honors with the star. This young actress has a delightfully clear and distinct enunciation, and it would be hard to imagine a prettier stage picture than she made. The Colonel Sir Edward Jenkins and Samuel Davis of Arthur Elliott were excellently done. Others deserving special mention were Walter Allen as Captain Gregory, Otis Turner as Samba, and Louise Wakeie as Cynthia Deane. A pleasing feature was the singing of "Sally in Our Alley" in the third act, that had to be repeated a number of times. The stage settings and costuming were fine. York State Folks 31-6.

Happy Hooligan and his merry associates made things lively at the Lyceum March 24-29. Gus Hill has brought together a number of clever vaudeville people in this mirth provoking farce, and a jolly entertainment is the result. Rose Snow exploited the part of Happy Hooligan, and proved himself a clever and versatile comedian. His make-up was especially good. Frank Ott as Guggenheimer and Paul Quinn as O'Shaughnessy helped the fun along to a considerable extent. Carrie Reber played Lia, the tough girl, to the life. Others who helped to make the performance lively were Maggie Weston as Bridget Moriarity and William Halliday as Smooth Con. Adelaide Marsden rendered several good songs pleasingly. The Volunteer Organist 31-6.

The Academy succeeded in drawing good houses 24-29 with A Stranger in a Strange Land, and Young Corbett as a special attraction. William Friend played the leading role and got all that is possible out of it. Cyril Young as the butler deserves mention, as does Frank Donnelly as the Indian. Amanda Wellington, a Buffalonian, was very good as the American tourist. A Fatal Wedding 31-6.

Walter Damrosch will give a Wagnerian lecture-recital at [illegible], March 20.

Marie Murphy left The Liberty Belles [illegible] and incidentally announced her engagement to John Muhfeld, superintendent of the Canadian Pacific Railroad. The wedding will take place 14 in Chicago. Miss Murphy will retire from the stage.

The Elks will hold their annual benefit at Shea's 31.

The local Retail Clerks' Union will present Rosenalda at Concert Hall 31, under direction of George L. Hager.

William College Dramatic Association will present The Private Secretary at the Twentieth Century Club 31.

JOSEPH O'CONNOR.

TORONTO.

Seldom has a traveling co. put on the stage here finer settings and scenery than those used in Monte Cristo, by James O'Neill, who presented the old play at the Princess March 24-29. In response to repeated calls Mr. O'Neill made a short and appropriate speech the opening night. In the ball room and conservatory scenes the co. was at its best; especially was this the case in Selene Johnson, as Mercedes. Mortimer was played admirably by Frederic de Belleville, who shared honors with the star. The Strollers 31-5.

The Four Cohans booted for the Grand 24-29 did not come on from Cleveland on account of legal matters in connection with the estate of the late L. C. Behman. Manager A. J. Small, with his wonted interest for the welfare for the Girl from Maxim's 27-29. Shore Acres 31-5.

The Liars was the attraction by the Shea Stock co. at Shea's Theatre 24-29. The members of the co. proved as entertaining in Henry Arthur Jones' comedy as in Lord and Lady Algy last week. Dunham was very good. Harrington H. Reynolds, as Edward Falkner, was capable, and George Soule Spencer, in the part of Sir Christopher Deering, and Grace Atwell, as Lady Jessica Napean, were accorded merited recognition. Eugene Frazier, Charles Lothian, Charles F. Rutts, Verner Clarges, Charles Newton, Alfred Jones, James Austin, Miss Crolius Gleason, Josephine Arthur, Maude Gilbert, Mattie Earle, and M. Manley were others in the cast.

The Toronto did the usual good business with McFadden's Row of Flats 24-29. Raleton and Sullivan, as the Yellow Kids, were much in evidence. Billy Barry, as Tim McFadden, Harry Crandall, as Jacob Baumgartner, and Weary Willie, as played by Harry Watson, were the leaders in fun making, but at times were too broad. Jennie Lamont, as Queen of the Flats, was in her element, as was Kate Rooney, as her daughter. W. C. Ott, E. Nicholson, J. E. Ott, Charles Saunders, and Eddie Klein had other principal parts. Hearts of the Blue Ridge 31-5.

Pinnkot Greene and Alberto Jones presented an attractive programme at Massey Hall 21.

The Toronto Lodge of the Theatrical Mechanical Association are leaving no stone unturned to make their sixteenth annual benefit the most successful in the history of Lodge No. 11, to be held at the Princess 6. There promises to be a bumper house. A capable committee, with the energetic secretary of the lodge, W. H. Meredith, are arranging the details.

At the last regular meeting of Toronto Lodge, T. M. A., Mrs. W. Jerome (Maud Nugent) was elected an honorary member. Mr. Brady, manager of the Foxy Quiller co., handed a check for $50 to the secretary of the lodge, as a contribution to the sick fund of the organization.

STANLEY McKEOWN BROWN.

PITTSBURG.

This being Holy Week the attendance at all of the theatres has decreased on that account; but nevertheless, was on the whole satisfactory.

The event of the week, and one of the rare treats of the season, is the appearance of Mrs. Fiske and her co. at the Bijou, where she presented The Unwelcome Mrs. Hatch, followed by A Bit of Old Chelsea, Divorcons, and Miranda of the Balcony. The acting of Mrs. Fiske is, as is well known, exemplary of the highest dramatic art, and her annual engagement here has been looked forward to with much pleasure for some time past by her many admirers. The

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plays were all adequately staged, and the scenery beautiful. The star's support is all that could be desired, prominent in which are Robert T. Haines, Frederick Bond, Max Figman, Amelia Ward Tillary, and Emily Stevens. The Grenadier has March 31-A. William Faversham presents A Royal Rival at the Alvin 24-26. The Runaway, May 22-A.

The Mistress's Box presented the patrons of the Empire 24-26. The play portrays life at Peaceful Valley, although it is quite different in theme. W. R. Patton, who is the star of the co., is an easy, natural and talented actor. William Mazwell, as Wesley Cohn, gave a clever portrayal of a polished villain. Tommy Dixon, played by Fred L. Goulding, was a good bit of work. Hallie was pleasingly acted by Louise Penny Hunt. The rest of the co. was satisfactory, and the meetings good. A Trip to Buffalo (return) 31-A.

Apropos of the week a beautiful scenic production of Quo Vadis is on the bill by the stock co. at the Grand, where the play ran for thirty consecutive performances last year. Stage-Manager Hoffman has given his usual careful attention to the mountings, which prove they are very complete and satisfactory. Mr. Wallace, as Petronius, was excellent. Mr. Ingersoll, as Marcus Vinicius, gave an admirable portrayal. The Chilo Chilonides of Charles Abbe was finely executed. Sarah Truax's Lygia was very pleasing. Amelia Gardner enacted Poppaea very satisfactorily. Marion Ballou as Eunice was good, as was Miss Estelle as Little Aulus. Myles Aveon 31-A.

The Duquesne Garden has closed its season of ice skating, in order to make the necessary preparations for the approaching season of grand opera there, as well as for the Weber and Fields's engagement.

ALBERT R. L. HEWER.

LOUISVILLE.

William Faversham scored a hit at Macauley's March 21, 22, in A Royal Rival. The play was handsomely staged and the supporting co. particularly Isabelle Irving, Edwin Stevens, and Hilda Edwards, very good. The Rogers Brothers in Washington was the bill 24, 25. David Warfield 27-29 will be followed by Julia Marlowe.

Barney Gilmore is Kidnapped in New York filled the Avenue at every performance 22-29. In addition to the good work of the star and the supporting co., a word of praise is due the special scenery and mechanical effects as well as the specialties. At Cripple Creek 31-A.

The two concerts given at the Auditorium 26 by Sousa's Band attracted large audiences that evidenced their appreciation of the excellent programme rendered. The soloists, Maud Reed, Arthur Pryor, Hayle, and Walter Rogers, made favorable impressions. Theodore Thomas' Orchestra will give two concerts 2, 3, and Weber and Fields will appear 5.

Decided interest is being shown in the coming of Paderewski to Macauley's 10.

Harold Bauer, the pianist, gave a recital at Liederkranz Hall 21, rendering a classical programme before a cultured audience.

Readings from Macbeth by Marshall Darragh, given at the Galt House 22, were favorably received and will be repeated by request.

Charlotte Tarrant, the harpist, is visiting relatives here.

The question of the erection of a Coliseum, suitable for large events, is again receiving attention. Arrangements have been made in connection with the project through the appointment of committees of citizens to look into the matter and secure a suitable location and plans for the structure.

Boyle Woolfolk, the young Louisville composer, has successfully disposed of his musical farce, In Spotless Town.

The telegraphic reports of the successful debut in Boston of Marian Parker is heard here with gratification by her home people. She is in private life Edith Terry, is the daughter of a popular city official, and has been a prominent figure in the younger element of Louisville society. CHARLES D. CLARKE.

ST. PAUL.

The Pollard Juvenile Opera co. filled a brief engagement at the Metropolitan Opera House March 23-M, presenting The Gaiety Girl and The Golden to large audiences. The co. made an emphatic hit and merited all favorable welcome. The production of a most enthusiastic welcome. The production was well staged and the costumes dainty and attractive. The chorus drew the most of careful training and met with the patronizing and ease of veterans. In the Gaiety Girl Daphne Pollard as Gaiety Lassie was the star and played consistently. She is but seven years old, but is artistically and naturally clever, and very attractive. Master Gordon Woodhull made a most excellent swell. Madge Gardner, and very attractive as Lady Virginia Fortescue. Master Jack Pollard was good as Sir Lewis Grey, as did Master Phillip Ryan as Ken, Montague Brisely and Master Willie Thomas as Major Bromley. The Grand Pierrot ballet was a very attractive feature.

The concert given by the Italiensche Mandolin Orchestra, under the direction of Signor P. Di Giorgio, at the Metropolitan Opera House Sunday afternoon, 23, was thoroughly enjoyed by a large audience. Every number was encored, and Signora Pierrot, soprano soloist, was marked especially for her splendid work. Other soloists who appeared, on did John Barker and Charles R. Shilling. The other soloists, Miss Bob White 27-29. Andrew Mack 30-A. Wicks Aiken 3-5.

The Watch on the Rhine was presented by Al. H. Wilson and a very capable co. in support at the Grand Opera House 23-26. The audience at the first performance was large and appreciative. The play was finely staged. The star is a pleasing actor and as Marie Strobel makes the most of the chief comedy part. He sang excellently. Pierre Kingsley as Count von Beckmann did meritorious work. Fred A. Sullivant's Ludwig von Beckmann was an excellent portrayal. Alice Werner made a very favorable impression in the role of Hanna Hasenpfeffer. Little Frances Gibson as Little Dorothy was charming. Vaudeville 27-A.

The Quaker Male Quartette, of Philadelphia, entertained Miss M. Rogers, Charles A. Hanson, Charles Hunt, Hanson B. Kerr, H. L. Baker, and Robert Litchfield, members of the Central Park M. E. Church, March 24.

GEORGE H. COLGRAVE.

NEWARK.

Hagley and Man, the attraction at Hanny's Theatre March 24-29, opened to a crowded house, and continued to good business. J. Henry Kelley intended the part of Jack Walton with all of the requisite spirit and grace. Maude Adam Hall was a great and reasonably human Thankful Thornberry. Harry O'Neill was good as Tom Hungerford. Charles Hallock, Van Dyke Brooks, and Hallie Hanley, newcomers at this house, did well in the respective parts of Haggley Logan, Jim Burbank, and Letty Lightcloud. Theodore Lytell was a pleasing Colonel St. Jones. The singing and dancing of Miss Hanley and Mr. Lytell won an encore. The play was well staged and managed. The Hunchback of Notre Dame 31-A.

Van Hughes in a Day Dream held the stage at the Columbia Theatre 24-26, and drew full houses. The repertoire and improved old play caught the fancy of the audiences, and received much applause. James H. Hagley gave a most enthusiastic portrayal of Jos Morgan. Van Abell-Brisbar was a pleasing maiden as Mehitable Cartright. Raymond Capo was competent as Simon Slade. William Stuart represented Joseph Swichel in a capable manner, and Little Oyma Day was sympathetic as the drunkard's child and Mrs. Morgan was acceptably played by Anna Layng. The other parts were in good hands. The Fatal Marriage 31-A.

On the Stroke of Twelve was the Empire Theatre's bill 24-26, and it appealed strongly to its audiences throughout the week. If generous applause is any proof. The co. is a fairly competent one, and the staging and costumes were in keeping. Will D. Ingham was a good James Horton. Alexander Carr as Moses Levi did well, and Lillian Longmore as Maria Bergere was blame for her competent villainy. Man's Enemy 31-A.

Keller, the magician, at the Newark Theatre 24-29 drew good audiences, and, as usual, completely mystified them. The extreme darkness of the stage during the final act detracts somewhat from his impressiveness, but, after all, leaves much room for conjecture as to how it is done. Mrs. Patrick Campbell 31-A.

Manager Lee Ottolengui, of the Newark Theatre, is to have a benefit 7. From present indications it will be a success. C. L. NELSON.

PROVIDENCE.

Patrons of the Empire have seen some very good rural comedies this season, but it is doubtful if any have been enjoyed as much as Ole Nordheim, that was presented March 24-29. Rose Melville in the quaint and interesting character of Sis made a tremendous hit. Her support was in the main very good. Stewart Murray as Obadiah Odlum gave an artistic performance, and other parts were capably sustained by E. F. O'Connor, Isabelle Baker, Stanley H. Maxwell, Dolsey Richardson, Edward Hume, Catherine Cuna, Minnie Church, and Belle Miller. Staging was very good. The Night Before Christmas 31-A.

Agnes McWade presented his version of Rip Van Winkle at the New Park Theatre 24-29 to fair houses. Mr. McWade is a very clever actor, and his impersonation was interesting and highly appreciated. Josephine Fay played the roles of Edna and Christine excellently. The rest of the co. was capable, and the play was admirably staged. A Gambler's Daughter 31-A.

At the Providence Opera House 24-29 Florodora was presented. Chauncey Olcott 31-A.

The fifth concert of the season by the Boston Symphony Orchestra was given in Infantry Hall 28 afternoon. The soloist, some an aria from Gounod's "Queen of Sheba." A large audience was present.

Gounod's Redemption will be performed by the Arion Club in Infantry Hall 4. Among the soloists to appear are Mrs. Alston Williams, Lora Holmes, Avon Williams, and Gwilym Miles. Paderewski will give a recital 7.

Arrangements are nearly completed whereby Eugene Ysaye, Hilton Van Hoose, and Joseph Baernstein will appear in concert, assisted by the chorus of the Arion Club at an early date.

Paolo Gruzi, who has been spending several weeks at her home here, left 28 to join the Joseph Jefferson co.

EDWARD C. RIPLEY.

DENVER.

The Frawley co. has established itself as a local favorite, and the engagement here of the Tabor March 16-22 was a pleasantly and artistic success. In Missouri and Brother Officers were presented at the regular performances, and Lord and Lady Algy was given at a special matinee performance, at which Mr. Frawley volunteered the services of himself and co. for the benefit of the St. Vincent's Orphanage, of this city, that recently lost its home through fire. Mr. Frawley's portrayal of John Hinz in Brother Officers was finely conceived and ably executed. His dialect was delicious, and there was a repose and naturalness in his work that were very appealing. Mary Van Buren, a remarkably handsome woman, with a regular figure and a most charming personality, played the high-bred English woman excellently. Frank Mathieu as the young lieutenant was capital. Blanche Douglas showed originality and spontaneity in her portrayal of the Empress role. In Missouri served to display the versatility of Genee people already mentioned, and as well gave May Buckley opportunities in the role of Elsbeth to contribute a delightful portrayal. Ben Johnson made a typical Pike County farmer. Among the other members of the co. who deserve favorable comment were J. R. Amory, Benjamin Stewart, Thos MacAllister, Wallace Shaw, and H. B. DuBois. Mr. Frawley and his co. play a return engagement here of two weeks in May.

At the Broadway that eminent actor, R. E. Willard, had a very successful engagement March 17-21 in The Cardinal and The Professor's Love Story. Mr. Willard's acting is a treat. Intelligence and finesse are its distinguishing features, coupled with a voice that is superb. The supporting co. is capable.

The Empire, at 10-20-30-cent prices has done unexceedingly well in its first week, and Leon Hattenbach and his co. gave a very creditable performance of Under Two Flags. The theatre seems destined to enjoy a successful season under the new regime.

F. R. CARTARPHEN.

COLUMBUS.

The Starbucks, that was presented at the Southern 18, 19, proved one of the most meritorious offerings of the season at that house, but for some unknown reason failed to draw large houses. The play is a superior one in its class, and the staging and co. above reproach. Clara Thropp, Richard Pitman, and William Visscher deserve special mention. The Messenger Boy was the bill 22, 23. Boston Lyric Opera co. 24-26. Rogers Brothers 28. Victor Herbert's Pittsburgh Orchestra 31.

For Her Sake played to heavy business at the High Street 20-22. Night Bells was the attraction 24-26 and made its usual hit. The Katzenjammer Kids 27-29. The Great White Diamond 31-2.

J. W. Dunsbury, manager of the Olentangy and Minerva Park Theatres, is busily engaged selecting the people for the stock co. that will appear at Olentangy Park during the Summer. Walter Daniels, who made a host of friends last year, has been engaged and is now in the city assisting Mr. Dunsbury with his preliminary arrangements.

The Empire Vaudeville Theatre, that was mentioned in The Mirror last week as a probability, is now a certainty, the full amount of stock having been subscribed and work on the building started. At a meeting of the stockholders, a few days ago, H. A. Weisman, a young business man of this city, was elected general manager of the stock co. Mr. Weisman is beyond Thos Winsco correspondent that one of the best men in the vaudeville business has been engaged to act as local manager of the concern, and that the house will open about Aug. 25. Fred L. Neidermeyer, for the past two seasons musical director at the Southern, has been engaged to take charge of the orchestra, that will consist of twelve men. The seating capacity of the house will be one thousand five hundred.

W. W. PROSSER.

NEW ORLEANS.

Are You a Mason was the attraction at the Tulane Theatre March 23-29. The play made an excellent impression. Thomas A. Wise, Charles Edwards, Esther Tittell, and Hattie Ferguson deserve special mention among a generally good co. James K. Hackett 30-A.

At the Crescent Theatre 23-29 Uncle Hiz, with Frank Adams in the title-role, was seen 23-29 by fair audiences. The play made a good impression, particularly with the younger generation. Mr. Adams is a clever pantomimist, and, aside from the band music that is repeatedly introduced, is practically the whole show. Black Patti's Troubadours 30-A.

At the Grand Opera House the Baldwin-Melville Stock co. 23-29 divided the week between The Two Orphans and East Lynne. Both plays were put on in the capable manner that characterizes the majority of this co.'s productions, and crowded houses attended every performance. Maurice Freeman and Lotta Linthicum were prominent in both casts and, as usual, distinguished themselves. The Christian 30-A.

At the Audubon Theatre the Anthony Street co. 23-29 made an exhibiting effort in presenting The Lady of Lyons, and succeeded better than some of the patrons of the house anticipated. The play was well mounted and staged, and the actors commendable. Mortimer Snow and Kate Dalzell were the principals in the cast and were pleasing throughout. Camille 30-5 will be the farewell bill.

The gratifying news reaches here that the Reboval New Orleans Firemen Opera co. has won success on the road, especially in Washington, D. C.

Opera is guaranteed for next season, but under a management other than the Reboval regime, that has been so successful. Messrs. F. Charley and H. C. Fenning, the latter of this city, will manage the enterprise.

J. MARSHALL QUINTERO.

PORTLAND, ORE.

The Christian, with Edward J. Morgan as John Storm, and practically the same co. as last year, was the attraction at the Marquam Grand March 17-19. The performances pleased and ought to have been better. The star scored a personal success. Rhea Leslie, who has not been seen here since she was a "child prodigy," in The Prince and the Pauper, was an attractive Glory Quayle. Rose Coghlan appeared in Forest-Me-Not and a double bill consisting of Lady Barter and Between Matinee and Night 21, 22. Miss Coghlan was unfortunate in opening in Forest-Me-Not, as it has been worn threadbare in this section of the country. Bennett C. King ably assisted the star. He is an intelligent and fine appearing actor. Blanche Walsh follows.

Zaza scored a secondary success at least at Cordray's 17-22. Florence Roberts in the same part proved herself a talented and resourceful actress, and audibly received unreserved commendation. The supporting co. was exceptionally good. The White Slave 24-26.

Katherine Fisk, the noted contralto, gave a well attended song recital at the Marquam Grand 20. Edgar Coursen, of this city, ably assisted at the piano.

The Seven Last Words of Christ was given at the Taylor Street Temple before a very large audience 23. A splendid chorus was accompanied by an orchestra of twenty-four pieces. The soloists were Kathleen Lawler, soprano; Mr. Belcher, tenor, and Mr. Dunn, baritone. Mrs. W. E. Thomas was the organist, and W. H. Boyer the director. JOHN P. LOGAN.

SAN FRANCISCO.

At the Columbia March 17-22 Blanche Walsh was seen in La Madeleine and Janice Meredith by large audiences.

Fischer's was crowded at every performance 17-22 with a fine production of Little Christopher.

The California was well patronized 16-22 when Nathan Hale was the bill.

Anthony McConnell, supported by Florence Stone and the Grand Stock co., began a limited engagement at the Grand 17, appearing in Cleopatra to good business.

The Runaway After Dark was the Central's attraction 17-22. Full houses ruled at every performance.

At the Alcazar the stock co. gave for its two hundred and ninetieth week, ending 22, On and Off to good patronage.

The fourth consecutive week of The Serenade at the Tivoli 17-22 was as well attended as the three preceding ones, and the end of the opera is not in sight yet.

Morris and Rowe's Trained Animal Shows at Mechanics' Pavilion 17-21 entertained large crowds at each performance. ORREL JAMES MITCHELL.

MINNEAPOLIS.

Miss Bob White was presented at the Metropolitan Theatre March 24-29 to good houses. Marguerite Sylva, who created such a favorable impression here last season in The Princess Chic, made an emphatic hit in the title-role and was obliged to respond to frequent curtain calls. Richard F. Carroll was very amusing as Roger Van Pelt. Frank Denham, a great local favorite, caught the house as Parker Van Tilford. Nicholas Burnham did a bit of clever character work as Samuel Redd. William E. Philp made a satisfactory Lord Courtalyn. The chorus was strong and the costumes and scenic investitures were adequate. Pollard's Juvenile Opera co. 27-29. Wicks Aiken 31-2.

At the Bijou Opera House Are You a Mason continued a week's engagement 23 to good houses. The play and co. were reviewed in The Mirror last week. Suffice it to say that this was a disappointment. Enthusiastic applause was the case always for the chorus girls and the singing ball terrier. The Watch on the Rhine 30-A.

Claude Maddox, violinist, of New York, formerly a resident of this city, is here for a few days, renewing old acquaintanceships. F. C. CAMPBELL.

CLEVELAND.

Holy Week, that was formerly dreaded by managers, did not prove such a bugbear this year, as all the theatres did satisfactory business.

At the Euclid Avenue Opera House The Liberty Belles held forth March 24-29. The musical comedy was presented by a good co., with Harry Gilfoil, John Slavin, and Harry Davenport furnishing most of the fun. The McCoy Sisters did some clever dancing. Stuart Robson 31-2.

The Belle of New York was the bill at the Lyceum Theatre March 24-29. Mam'selle Awkins 31-A.

At the Cleveland Theatre The Gypsy Queen was the attraction 24-29, and was favored with good business. Martin's U. T. C. 31-A.

Will Hays is running a daily column of entertaining theatrical gossip in the "Leader."

WILLIAM CRASTON.

OMAHA.

Hunting for Hawkins played a very successful engagement at the Boyd March 19-21. Good specialties were introduced by George Melville, Bessie Dorsch, Frank Young, Mamie Conway, and John L. Kearney. The Telephone Girl, with Dave Lewis as Hugo Nix and a very good all-round co., played to good business 23, 24, with the usual Sunday matinee. The dancing specialty of Archie Conrad was heartily applauded. Pearl Hight was pleasing as Estella. The advance sale for Viola Allen 26, 27 is heavy. The Sons of Ham March 30-A. The Engineers 2, 3. N. C. Goodwin and Maxine Elliott 4, 5. Daniel Sully 6. At Valley Forge 7, 8. Andrew Mack 11, 12. Human Hearts 13. Burton Holmes, lectures, 14, 15. The Climbers 17-19.

J. R. RINGWALT.

CORRESPONDENCE

ALABAMA.

UNIONTOWN.—OPERA HOUSE (Hudson and Hudson, managers): Ewing-Taylor co., March 16-18 in Because He Loved Her So, A Celebrated Case, and A Hot Old Time. Albert Taylor and Miss Ewing specialty; poor supporting co.; business fair. Little Connie Ray good in specialty. Schubert Symphony Club and Quartette 19.

TROY.—POLMAR'S THEATRE (Frank P. Polmar, manager): Rosso-Yaki co., hypnotists, March 17, 18; performances and business poor. Burt Juel's Comedians 1-3. Peck's Bad Boy 10. Swiss Hand Bell Ringers 18. Allan's New Orleans Minstrels, under canvas, 18; performance and business fair.

HUNTSVILLE.—OPERA HOUSE (Steger Bill Posting Co., managers): Haverly's Minstrels March 20, with George Wilson, who appeared after an absence of ten years from his old home, and was compelled to make a speech; large audience.

SELMA.—ACADEMY OF MUSIC (Long and Bruce, managers): Ewing and Taylor Combination March 21-29 in Because He Loved Her So, The Celebrated Case, Enoch Arden, and Don Caesar de Bazan.

MOBILE.—THEATRE (J. Thannebaum, manager): Quo Vadis March 18 to good business; well balanced co. Any You a Mason 22; co. good; business fair. Julia Marlowe 24. Rentfrow's Comedy co. 25-29.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Ramsauthl, lessee): Dark. A. G. Allen's Colored Minstrels, under canvas, March 21 to capacity.

SHEFFIELD.—MEYERS OPERA HOUSE (John P. Bryant and Co., managers): Dark.

ARIZONA.

PHOENIX.—DORRIS THEATRE (Stephan and Martin, managers): Shooting the Chutes March 24. The Prisoner of Zenda and Rupert of Hentzau 7, 8.—PARK THEATRE (Strehan, manager): House is being remodeled and will reopen with stock co. for six weeks June 2.

TUCSON.—OPERA HOUSE (A. V. Gruzzutta, manager): Shooting the Chutes March 25. The Prisoner of Zenda 8. Rupert of Hentzau 10.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee; Charles T. Taylor, manager): Hogan's Alley March 18; poor performance; light business. Faust 20; good performance and business. Gus Sun's Minstrels 22; fair performance and business. Nashville Students 23-25. Shooting the Chutes 4. Black Patti's Troubadours 12. Herald Square Opera co. 25, 26.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): Lewis Morrison in Faust March 21 to big business; audience pleased. Gus Sun's Minstrels 24 to good business; performance satisfactory. Nashville Students Minstrels 25, 26. Kernan-Taylor co. 27-5. Shooting the Chutes 7. Black Patti's Troubadours 12.

FORT SMITH.—GRAND OPERA HOUSE (Ed S. Stable, manager): Gus Sun's Minstrels March 20; good performance; audience small. General Gordon, lecturer, 24, Reaping the Harvest 2. Boston Ideals Opera co. 3, 4. Shooting the Chutes 5.

PRESCOTT.—GRESSON OPERA HOUSE (Guy N. Garner, manager): Hart, the Laugh King, to overflowing business March 21, 22; audiences pleased.

JONESBORO.—MALONE THEATRE (G. C. Cooper, manager): Hogan's Alley March 24.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, lessee): Field's Minstrels March 17-19 to satisfactory houses; co. above average. Arizona 20-22 was enthusiastically received by splendid audiences; excellent co. The Prisoner of Zenda 27-29. Nathan Hale 31-2.—HOROSCO'S BURBANK THEATRE (Oliver Morosco, lessee): Little Lord Fauntleroy 22 received fair patronage; co. gathered together in San Francisco for the production. James Neill co. 23-29.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, managers): Field's Minstrels March 6; good house and performance. Human Hearts 8, 10 to fair business; performances good. Blanche Walsh in La Madeleine 12; fair business and performance. Barbara Friechie 16 to fair business.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): 'Way Down East March 15; performance excellent; house packed. Monroe and Gage's The Prisoner of Zenda co. 20; performance good; fair house. Same co. in Rupert of Hentzau 24.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, manager): 'Way Down East March 19; good house and performance. Shooting the Chutes 22.

SAN DIEGO.—FISHER OPERA HOUSE (John G. Fisher, manager): Field's Greater Minstrels March 14; crowded house; excellent performance.

COLORADO.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Fraher, manager): Colorado Glee and Mandolin Clubs 2.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): L. O. Redmon March 21 to big business. Human Hearts 23. Boulder University Glee Club 1. Daniel Frawley 2.—ITEM: Nip and Tuck 11 cancelled.—A Barrel of Money 13 did not appear.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): The White Slave March 18 to good house. James Neil co. in Barbara Friechie 19; good business and performance. The Denver Engine 22. Field's Minstrels 23. 'Way Down East 25. Autumn 26, 27. E. S. Willard 4, 5. Nathan Hale 6. The Christian 11. The Sons of Ham 20.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Two Married Men March 17; poor performance; fair business. The Sign of the Cross 18. Human Hearts 20. Colorado University Glee Club 21. Elks' Minstrels 25.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, manager): Daniel Sully in The Parish Priest March 20; good performances; small house. Two Married Men 29; poor co. and house. The Sign of the Cross 28. Daniel Frawley co. 30. Human Hearts 2.

LA JUNTA.—THEATRE (W. S. Talbert, manager): Sanford Dodge in The Three Musketeers March 19 to good business. M'lss 18 and A Thoroughbred Tramp 21 to poor business.

GREELEY.—OPERA HOUSE (W. H. Stephens, manager): Boulder Glee Club March 19; good business. Nip and Tuck 28. Daniel Sully 31.

PUEBLO.—OPERA HOUSE (H. P. Sharpless, manager): Sanford Dodge in Virginius March 17 to good business. The Telephone Girl 18 to S. R. O.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): A good audience greeted Robert B. Mantell March 20 and were very favorably impressed with his interpretation of Richelieu. The supporting co. did meritorious work. Mrs. Thomas drew F. R. C. 27. Opera Troupe 28-29. Mrs. Fiske in The Charity Ball. Alma in London, The Wife, May Blossom, A Heavenly Game, The Night Is But a Day, Nathan Hale, Yellow Jack in Life, and Little Christopher to good business; play well presented by supporting co., headed by Will H. Corbett and Miss Rose Melville. Amherst Glee Club 31. In Old Kentucky 1. Primrose and Dockstader's Minstrels 2. John Drew 3. Vitagraph (local) 4.—NEW HARTFORD OPERA HOUSE (Jennings and Graves, managers): Pat Rooney and Marion Bent (return) 21, 22, to good business; co. repeated previous good performance. Poorer business was done by The Great Lafayette and his clean vaudeville co. 24-26. Each act of which was of genuine merit. The great Lafayette made especial hit. Other pleasing acts were Herbert's dogs, Hasty Whitfield, Ed Hayward, Sharp and Flatt, and Howard and Bland. On the Suwanee River 28. M'lss 31, 1. Robert Mantell 2. Hilda Proctor Otis 3.—ITEMS: Howard and Bland, of the Lafayette co., are residents of this city and were given a hearty ovation by their many friends.—The Pike cleared $6,000 as the result of their recent harvest.—Frank Dayton, of the M'lss co., that is resting prior to the engagement at the New Hartford, is spending the interim with his old associates here. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bennett, manager): Kathryn Kidder appeared here for the first time in several years before large and cultured audience 21 in Molly Pitcher; Miss Kidder made a charming heroine; support excellent; scenery worthy of special mention. Madame Nordica selected a work usually avoided for entertainments of a musical nature, but drew readily gathering 24; fine recital; Mr. Bonnyns Steinway accompanied with ability. Ward and Vokes 28. William H. Crane 29. In Missouri 31, 1. Boston Symphony Orchestra 2. Pinafore 11, 12.—NEW GRAND OPERA HOUSE (G. B. Bennett, manager): W. H. Van Buren, assistant manager): Rose Melville in Sis Hopkins 20-22 to packed houses; audiences delighted. The Village Postmaster, Have you passed Home at high prices drew large and appreciative audiences 24-26; Reuben Fox, co. capital; Florence Fox and Grace Leith also happily cast. The Little Minister 27-29. Edmund Breese 31-2.—ITEMS: Rose Melville and her co. paid a visit to the fire department while here and were royally entertained.—John O. Hewitt, of Robert B. Mantell's co., has been spending Holy Week with friends here. Mr. Hewitt is a native of New Haven. JANE MARLIN.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Pawnee Play Pictures March 21, 22; small business; poor attraction. Ward and Vokes in The Head Waiters 25 pleased S. R. O. audience. In Old Kentucky 28. On the Suwanee River 29 Franklin Carpenter co. 31-5. John Drew 8. The Way of the World 9. Frank Daniels 12.—OPERA HOUSE (W. W. Hanna, manager): Rose Sydell's London Belles Burlesquers 5. In Gay Paree Burlesquers 8.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Village Postmaster March 20 pleased large audience. My Girl 24; small audience as co. deserved; co. disbanded here and returned to New York. On the Suwanee River 26; pleasing performance; fair business. Brown's in Town 28. The American Girl 31. Railroad Jack 1. Perry Plunkett 5. A Hot Old Time 7. On the Stroke of Twelve 8.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Railroad Jack March 25 to small audience. Brown's in Town pleased good audience 26; specialties by George Rhoer, Fannie Midgley, and Gertrude Millington features. The Way of the World 8. Frank Daniels 10. Otis Skinner 12.—McDONOUGH THEATRE (W. J. Berrin, manager): Rose Sydell's London Belles Burlesquers 4. In Gay Paree Burlesquers 8.

MERIDEN.—JACQUES OPERA HOUSE (Jacques and Risly, managers): Denman Thompson in The Old Homestead March 21 to large and pleased audience. The Outpost 22; good business. David Harum 28 to fair business. Brown's in Town 27 to good attendance. On the Suwanee River 28. The American Girl 29. Primrose and Dockstader's Minstrels 1.

WATERBURY.—POLI'S THEATRE (Sean Jacoust, manager): J. K. Emmet and Lottie Gilson in The Outpost March 19 to fair business. The Village Postmaster 22 pleased fair audiences. Ward and Vokes in The Headwaiters 24 to large audience. William H. Crane 25. In Old Kentucky 29.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): The Little Minister March 22; large and pleased audience. Out of the Fold 28. The Village Postmaster 29. Paddi'ahead Wilson 3. Are You a Mason 5.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Village Postmaster March 21 (return) to good business; co. very satisfactory. On the Suwanee River 28 to fair business.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Night Before Christmas March 27. Brown's in Town 29. Florodora 1. In Missouri 3. John Drew 8.

PUTNAM.—BRADLEY THEATRE (Jackson and Gorman, managers): The Little Minister March 18 to good house; co. good. On the Suwanee River 24 to fair house. The American Girl 1. Brown's in Town 4.

BRISTOL.—OPERA HOUSE (W. R. Michael, manager): Jasper Judson's Jag 3. Edison Projectoscope co. 8.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Burris, manager): Gorse Payton's Comedy co. March 24 to My Kentucky Home; large house pleased. A Night About Town 25; fair house. Ellery's Royal Italian Band 26, 27; fair houses; audience delighted. Finnegan's Ball 28. The Burgomaster 29. The Way of the World 31. The Eleventh Hour 1. Dangers of Paris 4, 5.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Quo Vadis March 17 to very large and appreciative audience. Lehr and Williams Comedy co. 18-22 to fair business.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Are You a Mason March 16, 19; good business; pleasing performances. Joseph Murphy 21, 22; medium but well pleased houses. Atlanta Lecture Association 24. Julia Marlowe 26, 27. Madame Schumann-Heinck 28. Quo Vadis 31, 1. Joseph Jefferson 2. Atlanta Lecture Association 3. May Irwin 5. Kah of the Red Button (local) 7.—COLUMBIA (Henry and Julius De Give, managers): Pablo Romani March 24-26; good and appreciative audiences. Rosenthal co., hypnotists, 27, 28. Ward's Minstrels 29.—ITEM: Stuart MacLean will present his tuneful opera, Kah of the Red Button, that scored a success last season, again 7. The opera has been rewritten and improved. The same cast of amateurs will present it as before.

SAVANNAH.—THEATRE (W. B. Sweetlad, manager): Spooner Dramatic co. March 17-22 pleased fair audiences with Nell Gwynne, The Pearl of Savoy, The Last of the Santoines, The Two Orphans, The Romance of A Poor Young Man, and The Lawyer's Wedding. Harrison-Perkinson co. 24-29. Player: In the Name of the Czar, Hazel Kirke, The Secret Agency, The Bondman, Why Jones Left Home, Peck's Bad Boy, and John Martin's Secret; co. opened to S. R. O.; rest of week, fair business; satisfactory performances. May Irwin 4. Powhatan (local) 4. Robson Theatre co. 7-12.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): Una Clayton co. in Little Miss Military, Dangers of New York, Under Two Flags, Nell Gwynne, and The French Ball March 18-22; large houses; good performances.—HIGH SCHOOL AUDITORIUM (Columbus Lyceum Association): Recent Howard Crosby, lectured on "Talent and His Philosophy of Life" 20; large audience delighted. Allen's Minstrels, under canvas, 27.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, manager): Mabel Paige co. March 17-22 had successful engagement; pleased in The Deacon's Daughter, The Little Egyptian, My Lady Nell, Two Nights in a Bar Room, Under Two Flags, The Little Corsette, The Pearl of Savoy, and Don't Tell My Wife. Harry Ward's Minstrels 24 pleased fair house. Veteran's Minstrels (local) 4. James K. Hackett 9.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, managers): Robson Theatre co. March 17-22 to fair business in Da the Eastern Shore, A Romance of the South, The Noble Outcast, Queen of Treachery, Roanoke, David Crockett, and The Inventor. Season closed.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, lessees): Harry Ward's Minstrels March 21; fair business and co. Harry Ward and Murphy and Mason very good. Peck's Bad Boy 8.—ITEM: Efforts are being made by Gortatowsky Brothers for vaudeville for the Summer months.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, manager): Joseph Murphy in Kerry Gow March 20 drew well; performance good. Spooner Dramatic co. opened for week 24 in Nell Gwynne to good business.

ATHENS.—NEW OPERA HOUSE (H. J. Brownlessee): Pablo Romani March 21; fair audience. Robson Theatre co. opened for week 24 in The Wheel of Fate to large and pleased audience.

GRIFFIN.—OLYMPIC THEATRE (R. B. Walcott, manager): The Three Musketeers March 14; small but

pleased audience. Harry Ward's Minstrels 28; good house and performance.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner): Columbia Burnt Minstrels (local) 17; satisfactory performance. Rose Coghlan in Egypt Mo Not 18; splendid performance; big business. Wilson's Juvenile Minstrels 21, 22; very satisfactory performances and business. A Barrel of Money 24 failed to appear. My Uncle from New York 27. Leonard Jackson Concert co. 28.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Charles B. Hanford in The Taming of the Shrew March 18; S. R. O.; excellent production. The Pride of Jennico 19; small house; good co. The Eleventh Hour 20.

POCATELLO.—AUDITORIUM (Colonel Hansford, manager): My Uncle from New York March 24.

ILLINOIS.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager; J. T. Connors, business manager): At Valley Forge March 23 to small business; good co. A Stranger in a Strange Land 23 to S. R. O.; co. poor. Are You a Buffalo 30. For Her Sake 6. The Telephone Girl 13. Maloney's Wedding Day 20. Hunting for Hawkins 27.——ITEM: Ellen Connors, wife of John Connors, and mother of J. T. Connors of the New Calumet, died in Elgin 20 and was buried here 23. Many beautiful floral tributes attested to the numerous friends of the deceased, among them was a large cross from employes of the New American Theatre, Chicago, that is managed by John Connors, and a beautiful floral design from Messrs. Eagan and Roberts, owners of the New Calumet.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): J. E. Toole in On the Rhine booked for 15-19 did not draw, so Manager Chatterton canceled the last date. The Evil Eye 19; topheavy house pleased. Wine, Woman and Song Burlesquers 21; large audience satisfied. Ullie Akerstrom and first-class co. opened for three nights in My Oriental Friend 23 to one of the largest and best pleased audiences of season. The Dairy Farm 26. Holden's Comedy co. 30-5. Madame Modjeska and Louis James 8. The Volunteer Organist 9. Arizona 10. The Chaperons 11. All the Comforts of Home 12.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Lottrell, manager): Ullie Ackerstrom co. March 20-22 in My Oriental Friend, The Doctor's Warm Reception, and A Bachelor's Housekeeper; business fair. Falk and Veronee co., supporting Lillian Mortimore, opened for week 24 in A Nutmeg Match to full house; performance very satisfactory. Madame Modjeska and Louis James 7. The Volunteer Organist 8. The Flaming Arrow 11.——ITEM: George L. Corcoran, of Main's Circus, met with an accident that confined him to the house for a week.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Ellery's Royal Italian Band March 20; good business; splendid concert. The Hottest Coon in Dixie 22 to packed houses. The Heart of Chicago 22; packed house. King Dramatic co. 24-29. Old Arkansaw 30. Merry Maidens Burlesquers 5. A Thoroughbred Tramp 6. Walker Whiteside 9. The Flaming Arrow 12. A Romance of Coon Hollow 13. Eight Bells 19.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Knobs o' Tennessee March 20 pleased good audience. Peck's Bad Boy 21 turned people away; good performance, Dickson and Mustard's pie away; good performance, Dickson and Mustard's pie away; good performance, Dickson and Mustard's pie

Martling, manager): Wilbur-Kirwin Opera co. March 17-22; crowded houses; very satisfactory performances. Susie Kirwin warmly received. Operas: Jack and the Beanstalk. The Mikado, The Mascot, The Grand Duchess, Fra Diavolo, and Said Pasha. Hayden Stock co. 23. The Bandit King 29. Officer Pamplin's Money 31. Shooting the Chutes 4. Uncle Josh Spruceby 5. Morrison's Faust 7.——MUSIC HALL (Frank Hukins F. O. 23. Paderewski 14.——ITEMS: Manager Toler visited Kansas City 17 and made contract with Paderewski for recital 14.—Hayward and Hayward left 16 to join the Warner Comedy co.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Andrews Opera co. in The Mascot March 17; poor performances; light house. Rutledge Dramatic co. 20-22; good performances of His Wife's Honor, and Under Two Flags to good houses. Walker Whiteside 23. Boston Ideal Opera co. 27. For Love's Sake 29. Harry Shannon co. 31-5.——ITEM: The Andrews Opera co. were to have played a three nights' engagement. They gave one act of Fra Diavolo 18 and were unable to proceed with the second act, having had no rehearsal. Manager Bell runs down the curtain.

COFFEYVILLE.—NEW AUDITORIUM (J. B. Tackitt, manager): Boston Ideal Opera co. in The Pretty Persian March 19; performance excellent; poor house. Harry Shannon co. 20-22; performances first class; crowded houses. Little Harry and Hazel Shannon deserve mention. Carpenter's Quo Vadis 25. Jesse James 2. Robert Burdette, lecturer, 19, auspices of Commercial Club Lecture Course.——ITEM: Harry Shannon's father, advance agent of the co., is ill in the hospital here.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, manager): Quo Vadis March 17; largest house of season; capable co. Walker Whiteside 22. Uncle Josh Spruceby 30. Reaping the Harvest 10. Old Arkansas 11.——MUSIC HALL (John C. Penny, manager): Alpine Concert co. (return) March 21; small but appreciative audience. Keefer and Roberts favorites.

INDEPENDENCE.—AUDITORIUM (R. Binster, manager): Band concert (local) to small house March 19. Boston Ideal Opera co. 21; excellent performance; medium attendance. Harry Shannon co. 24-29 opened to S. R. O. in Legally Dead; performance very satisfactory.——HIGH SCHOOL AUDITORIUM (R. H. Nees, manager): Fisk Jubilee Singers 20; S. R. O. audience pleased.

ABILENE.—SEELYE THEATRE (A. B. Seeley, owner): Noble Dramatic co. March 10-15 to small houses in Escaped from Sing Sing, The Gold King, Reuben Glue, The Embassy Ball, Lucky Ranch, Dora, and Our Strategists; co. pleased. Fisks Jubilee Singers 28.

STERLING.—MORRIS OPERA HOUSE (W. T. Brown, manager): Uncle Josh Spruceby March 18; good house.——ITEM: W. T. Brown will manage the affairs of the Morris Opera House in the future. The house has been remodeled and the stage enlarged. New scenery has been added.

JUNCTION CITY.—OPERA HOUSE (T. W. Dora, manager): The Missouri Girl March 4; good performance and house. Quo Vadis 12; fair performance and house. Morrison's Faust 20; good performance and house.

OTTAWA.—BOHRAUGH THEATRE (R. R. Hubbard, manager): Side Tracked March 15; fair performance and business. Walker Whiteside in The Merchant of Venice 20; excellent performance; large business. Fisk Jubilee Singers 21 to large business.

SALINA.—OPERA HOUSE (W. P. Planck, manager): Uncle Josh Spruceby March 22; to good house. Fisks Jubilee Singers 31. John Arthur 11. Other People's Money 14. Two Little Waifs 19. Blind Boone 22. Nebraska Woolsyan Quartette 24.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Walker Whiteside in The Merchant of Venice March 21 to S. R. O.; strong co. A Chant of Venice March 22 to S. R. O.; strong co. A Thoroughbred Tramp 23.

WINFIELD.—GRAND OPERA HOUSE (T. R. Myers, manager): Hennessy Lavelle in Other People's Money March 21 pleased good audience. Walker Whiteside 24.

HUTCHINSON.—SHAW THEATRE (W. A. Lee, manager): Uncle Josh Spruceby March 17 to good business. The Telephone Girl 19 to S. R. O.; satisfactory co.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (A. H. Denton, manager): Chase-Brittaine co. March 17-19; poor co. and house. Other People's Money 22 to packed house; first-class co.

LYONS.—MORRIS OPERA HOUSE (R. B. Pelham, manager): Uncle Josh Spruceby March 20; satisfactory performance; good business. Thatcher's Faust 28.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Brolch, manager): Carpenter's Quo Vadis March 20; fair house; satisfactory co. Arizona 2. Harry Shannon co. 7-9. A Royal Prisoner 10.

WELLINGTON.—WOOD'S OPERA HOUSE (T. C. Rose, manager): Warner Comedy co. March 10-15 pleased fair houses. Other People's Money 20; good co.; full house.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Uncle Josh Spruceby March 19; fair house and performance.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James R. Rogers, manager): Barlow and Wilson's Minstrels March 17 disappointed fair house. The Cowboy and the Lady 19; excellent business. R. Miller Kent and Nora O'Brien especially pleasing; support good; mountings handsome. Lehedin's Faust 22 to fair business. Hibbert Lehedin as Mephisto was the outstanding feature. Mallory's Wedding Day 26; fair house; good co. Burton Garnette K. Black Patti's Troubadours 7. Martinez's Faust 9. A Runaway Time 18.——ITEM: During her recent engagement here, Adelaide Thurston was the recipient of many floral tributes.—The Elks will give a steamboat excursion 21.

SHREVEPORT.—GRAND OPERA HOUSE (Henry Ehrlich, manager): Marie Fountain co. March 17-21 in The Vendetta, The Tigress, Cassadea, Dangers of a Great City, and The Gambler's Wife; average attraction; good houses. John Morrison in Faust 22 to capacity; excellent performance. The Village Parson 25; good house and co. Hoyt's Comedy co. 24-29. Shooting the Chutes 30. Mary Stock co. 31. Faust (return) 4. Brandon Dramatic co. 13-15. Rentfrow's Jolly Pathfinders 20-29.

MONROE.—OPERA HOUSE (I. Sugar, manager): Mary Stock co. March 24-29.——AUDITORIUM (Dan Stewart, lessee): Mozart Symphony co. 28.

LAKE CHARLES.—OPERA HOUSE (J. S. Quaver, manager): Black Patti's Troubadours March 28. De Leon's Comedians 2.

FRANKLIN.—AUDITORIUM (Abel and Bond, managers): Mahoney's Wedding Day March 22; fair house disappointed. Schubert Concert co. 27.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Herbert, manager): Dark.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): Toll Gate Inn March 19; fair business; excellent performances. William Beach and Blanche Stanley deserve mention. Y. M. C. A. (Lecture Course) 26. Devil's Auction 2. Toll Gate Inn (return) 3. Little Magnets 9. Primrose and Dockstader's Minstrels 12. King Dramatic co. 14-19. At the Old Cross Roads 23. Castle Square Stock co. 28-5.——ITEM: The theatre orchestra, under Professor D. W. Clark, has been engaged for the Summer at Crescent Beach. The season opens June 15, and the orchestra will remain there until the opening of the house next season on Aug. 15. Sarah Monroe Hall, of this place, has been engaged as soloist, at Berkley Temple, Boston.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Human Hearts March 22 to good business; co. acceptable. John Drew in The Second in Command 24; house well filled. King Dramatic co. opened for week 25; specialties fine. Blauvelt Concert co. 6. Primrose and Dockstader's Minstrels 10. Robert B. Mantell 11. 12.——ITEMS: After the performances of Human Hearts Frederick Fairbanks, Herbert Bolte, and Harry G. Yorkey, of the co., were entertained at the Bangor House by a party of twenty-five traveling men. Recitations, songs, and stories, interspersed with refreshments, made the occasion very enjoyable. At a late hour the actors were escorted to the hotel by a band.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): John Drew in The Second in Command March 25; large and enthusiastic audience. Julia Gray Opera co. 31-5. Devil's Auction 4. Town Topics 5. Primrose and Dockstader's Minstrels 7. Chauncey Olcott 8, 9. When Looden Sleeps 10. Minstrels (local) 11, 12. Captain Jinks 14, 15. West's Minstrels 16. King Dodo 18, 19. Leon Herrmann 21. At the Old Cross Roads 22. Ward and Vokes 23. Floredora 24-26.——ITEMS: Manager La Motte, of the Jefferson Theatre, left on a business trip to New York 26.—F. Clinton Prince has been engaged to coach the Society Minstrels (local) to be given 11, 12.

AUGUSTA.—OPERA HOUSE (David Owen, manager): Devil's Auction 1. Madame Lillian Blauvelt 3. King Dramatic co. 7-12. Primrose and Dockstader's Minstrels 11. Robert B. Mantell 14. Leon Herrmann 17. Floredora 22.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): King Dramatic co. March 31-5. Chauncey Olcott 7. Primrose and Dockstader's Minstrels 8. Robert B. Mantell 10. When Looden Sleeps 12.

BATH.—COLUMBIA THEATRE (Oliver Moses, manager): Toll Gate Inn March 20 pleased small audience. William Beach fine. In Missouri 26 to small house. Devil's Auction 3.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Meilinger Brothers, lessees): In Gay Paree Burlesquers March 22 to good business; fair performance. Van Dyke and Eaton co. 24-29 opened with The Parisian Princess to good business, continuing same throughout week; fair co.; good specialties. Other plays: The Three Musketeers, Credit Lorraine, The Indian, After the Ball, A Family Affair, When Friends are Few, Two Nights in Rome, and A Soldier's Sweetheart. Martin's U. T. C. 28 pleased large audience. Gibney and Hunter co. 31-5. Orpheum Extravaganza co. 7. Della Fox 8. When We Were Twenty-one (return) 9. Trans-Atlantic Burlesquers 12.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Edwin Weeks' co. March 19 pleased large audience. U. T. C. 24; good business; performance fair. Keen, the magician, 25; small house; performance excellent. Austin Vaudeville co. (local) 28; fair audience pleased. Kidnapped in the West (local) 1. Culhane, Chace and Weston's Minstrels 4.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, manager): Finnigan's Ball March 26; good co.; poor business. Local T. A Hennessy Heart 7. Finnigan (local) 10, 11. Pennsylvania 12. Robert Downing 14. Junior O. U. A. M. Convention 15-17. Tennessee's Pardner 18. Elks' Benefit postponed to 22. Cadet's Minstrels (local) 26. Hello, Bill 30.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Martin's U. T. C. March 25 to large audience; satisfactory performance. Van Dyke and Eaton co. 31-5. The Mikado (local) 10. Joshua Simpkins 11. A Wise Woman 15. Thelma 22. Naughty Anthony 28.

MASSACHUSETTS.

ROCKLAND.—OPERA HOUSE (Drayton Bates, manager): Quincy Adams Sawyer March 19; good business; co. one of the best of season. Corliss Giles and Charles Dickson deserve mention. Pudd'nhead Wilson 26. R. A. T. A. 8. Minstrels (local) 21.——ITEMS: G. Giles, of Providence, of the Quincy Adams Sawyer co., was the guest of Harry Mansfield while here. Frederick Reynolds joined co. here.—Frank E. Milsey, Rockland's old favorite, has rejoined the Castle Square Stock co., Boston.—F. E. Goodwin and Harry Mansfield are planning to establish a local lodge of Elks.—Reever American Band 4.—K. of C. Benefit cancelled.

HARRY MANSFIELD.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Floredora was seen for the first time here March 20 by capacity audience. Maude Lambert, who plays Dolores, was ill, and an understudy sang her numbers. Nellie McHenry in Miss 21. 22 sang her numbers. Nellie McHenry in Miss 21. 22 drew lightly; handsome stage settings. Ben Toy was seen for the first time here 24; capacity audience pleased. Aubrey Stock co. 25-29 satisfied small houses. Plays: In the Palace of the Czar, The Fire Patrol, David's Island, Knights of Old Kentucky, Lost Patrol, David's Island, Knights of Old Kentucky, Lost in New York, Camille, Under Two Flags, An Irish-American Cousin, Money Mad, and A Child of Fortune; specialties by Billy Walsh, Alfred Lester, Leah Starr, and Maude Kollett. Daniel R. Ryan co. 31-5.

LYNN.—THEATRE (Frank G. Harrison, manager): Cook-Church Stock co. March 24-29; performances creditable; good attendance. Plays: An Actor's Revenge, The Unknown, The Angel of the Klondike, The Dancer, The Unknown, The Angel of the Klondike, The Midnight Alarm, The White Squadron, The Land of the Midnight Sun, The Ruling Passion, and The Police Patrol. Bennett and Moulton co. 31-5. Robert B. Mantell 7. When London Sleeps 8, 9. Devil's Auction 10. Leon Herrmann 14. West's Minstrels 15. 16. At the Old Cross Roads 18, 19. Ward and Vokes 21.——ITEM: The Oxford Club have in rehearsal The King's Fighting Men, that they intend to present soon.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Nellie McHenry in Miss March 19 to fair business. Quincy Adams Sawyer, with Charles Dickson in the title-role, supported by good co., pleased large audience 20. Ian Toy 25; good house, pleased. Marie Celeste, Samuel Collins, and George Fortescue made hits. Robert B. Mantell 31. Monroe Bound 5. Harcourt Comedy co. 7-12.——ITEMS: Annabelle Devereaux, treasurer of the City Theatre, announces Ward and Vokes in The Head Waiters as the attraction for her annual benefit April 24.—Arthur Thomas, of this city, joins Buffalo Bill's Wild West Show as canvas manager at Bridgeport March 29.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Carse Payton's Stock co. March 17-22; co. and business excellent. Miss Barb Linden, Will D. Corbett, and Richard Coulter were favorites; good specialties. Plays: The Charity Ball, Young Mrs. Winthrop, The Wife, Only a Farmer's Daughter, Christopher, Jr., May Blossom, Alone in London, Taken from Life, and Two Nights in a Bar Room. Haverhill Musical Union 28. Human Hearts 27. When Looden Sleeps 31-5. The Merchant of Venice (High School Students) 2. Monroe Bound 3. Toll Gate Inn 4. Daniel R. Ryan co 7-12.

NORTH ADAMS.—EMPIRE THEATRE (Maurice Callahan, manager): A Bridge of Honor March 21. Thelma 3. Out of the Fold 8.——RICHMOND THEATRE (W. F. Meade, manager): In Old Kentucky 4. The Wife 5. Kathryn Kidder 6.——ITEMS: An explosion of the Arnold Print Works March 22 did considerable damage to the entrances of the Richmond, several heavy plate glass windows being blown out.—Manager Callahan, of the Empire, has recovered from a severe attack of rheumatism.—Thomas McGarvey, a North Adamsite, is a member of Out of the Fold co., booked at the Empire 3.

GLOUCESTER.—UNION HILL THEATRE (Logan and Tolman, managers): Vaudeville March 19 drew small house. Thelma 14; co. and attendance good. Khirl-Urban co. 17-22 to good business; acts fair. Plays: The Turn of the Tide, Rip Van Winkle fair. Plays: The Turn of the Tide, Rip Van Winkle, The Silent Partner, The Finger, Treasure Cave, Kids, The Bloom of New York, and Across the Trail. The Shadows of New York, and Across the Trail. The Little Magnets 27, 28. Toll Gate Inn (return) 2. Eldredge Stock co. 7-12. At the Old Cross Roads (local) 17. Quincy Adams Sawyer 19. Carner Stock co. 21-26.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Quincy Adams Sawyer March 22; fair business. Ian Toy 25; S. R. O. John Drew in The Second in Command 26. Harcourt Comedy co. 31-7.——ITEM: Ward and Vokes will appear 30 for the benefit of Mrs. Addie G. Miller, the popular house treasurer. Mrs. Miller's benefit is an annual event that is looked forward to with pleasurable anticipation by the patrons of the theatre, and that always taxes the capacity of the house.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, lessee): Floredora March 20, 21; enjoyable performances to S. R. O. Ian Toy 22. 23. John Drew 31. Elita Proctor Otis 2. Primrose and Dockstader's Minstrels 3. When London Sleeps 4.——LOTHROP'S OPERA HOUSE (P. F. Shea and Alf T. Wilton, lessees): A Gambler's Daughter 22-29; good business. On the Suwanee River 31-5.

GARDNER.—THEATRE (G. R. Hosking, manager): Leclers' Comedy co. March 15; fair performance; good house. The Shamrock and the Rose (local) 17; good performance; packed house. My Girl 18, 19; good co.; fair houses. Town Topics 21. French Beauties Burlesquers 7. A Bunch of Keys 11. Pudd'nhead Wilson 12.

FITCHBURG.—CUMINGS' THEATRE (Elmer La Nyce, manager): Thelma March 21; fair business; satisfactory co. The Little Magnets 31, 1. When London Sleeps 3. Monroe Bound 4.——THE WHITNEY (George F. Hill, manager): A Cowpuncher's Romance 20-22; poor business. Town Topics 28.

CHELSEA.—ACADEMY OF MUSIC (John H. Sullivan, manager): Criterion Club March 24 gave excellent performances of The Circus Rider and A Pair of Spectacles to good business. Monroe Bound 14. Quincy Adams Sawyer 17. The American Girl 24. Pudd'nhead Wilson 28. Ward and Vokes 29.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Knight Templars Ball March 21 postponed. Mary Howe Concert 24 delighted large audience. Minstrels (local) 3. Are You a Mason 5. The American Girl 11. Toll Gate Inn 19.

MELFORD.—MUSIC HALL (H. B. Meggs, manager): Robert B. Mantell March 31. Primrose and Dockstader's Minstrels (Elks' benefit) 4. Quincy Adams Sawyer 7. Devil's Auction 14. A Bunch of Keys 18. Toll Gate Inn 19.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Road to Ruin was well received by large house 21. Stover's Ten Nights in a Barroom 25 to light attendance. John Drew 27. Peep o' Day Boys (local) 2.

LOWELL.—OPERA HOUSE (Fay Brothers and Bedford, managers): Human Hearts March 24; fair house. Thelma 25 deserved larger house. Ian Toy 27. John Drew 28. Klark-Urban co. 31-5.

MALDEN.—AUDITORIUM (George D. Campbell, manager): Monroe Bound March 24 to small business; deserved better. Thomas Jefferson 28.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): King Jollity (local) 2-4.

MICHIGAN.

CADILLAC.—THE CADILLAC (C. H. Russell, manager): Ralph Parlette, lecturer, pleased small audience March 11. Cadillac Athletic Club 18; good house and entertainment. Burt's East Lynne 19 did not satisfy packed house. Marks Brothers' co. No. 1 opened for week 24 in The Rose of Kerry to capacity; audience pleased; specialties above the average. Other plays: Under Two Flags, His Atonement, That Irish Boarder, The Wife, The Night Before New Year's, and The Major's Bride. A Run on the Bank 1. Gorton's Minstrels 7. Whose Baby Are You 14. Old Olson 24.——ITEMS: Local talent is rehearsing Kerry Gow, under the direction of John A. Coffey, to be given about May 9.—Marks Brothers' co. were inspected by K. of P. Lodge 24.—Grace Mabel Perdeau, of Grand Rapids, and Helen Fiske, late leading woman of Grit, the Newsboy, joined Marks Brothers here 24.—Dr. McLean, who has spent a portion of the Winter here, is preparing for a Summer season of repertoire, under canvas.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Stuart Robson in The Henrietta March 18 to very large house; performance excellent. Maclyn Arbuckle especially good. Aiden Benteen in Peaceful Valley 19 to fair business. James O'Neill in Monte Cristo 20 pleased his many old friends. After the performance the star was the guest of honor at a banquet given by the Knights of Columbus. Katie Emmett in Waifs of New York 21 to fair business. Foxy Quiller 28. The Telephone Girl 27.

BATTLE CREEK.—POST THEATRE (E. R. Smith, manager): Hello, Bill March 20; fair audience dispersed. Stuart Robson in The Henrietta 22 to S. R. O. house and many turned away; entire co. excellent. Old Jed Prouty 8. Victor Herbert's Pittsburg Orchestra 9. The Princess Chic 10. Frank Keenan 11. Vogel's Minstrels 17.——ITEM: The Stuart Robson co. left from here for Cleveland, O., to rest Holy Week. Mr. Robson and Russ Whytal spent the week in New York, while Maclyn Arbuckle was in St. Louis.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): Frederick Warde in The Mountebank March 19 to large and pleased audience. King Dodo 26. 29 to large and pleased audience. King Dodo 26. Humpty Dumpty 4. The Watch on the Rhine 18. Blanche Walsh 29.——ITEM: Frederick Warde delivered a lecture before the Northern State Normal School on "Art and Oratory in Shakespeare" 19. In the evening he was entertained by the Elks.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, managers): Myrkle and Harder co. March 17-22 in A Man of Mystery, Knobs of Tennessee, The Bondman, The Ups and Downs of Life, For Congress, The Wheel of Fortune, and The Little Speculator; pleasing specialties; good co. and houses. Whose Baby Are You 27.

MUSKEGON.—OPERA HOUSE (Ray H. McGrath, manager): Stuart Robson in The Henrietta March 20 pleased fair audience. East Lynne 22; good performance and business. Waifs of New York (return) 28 satisfied good house. The Telephone Girl 29. A Run on the Bank 30. Minstrels (local) 2. Old Jed Prouty 4. Vogel's Minstrels 13, 14.

BAY CITY.—WOOD'S OPERA HOUSE (Fred P. Walter, manager): James O'Neill gave a fine performance of Monte Cristo March 19 to fair audience. Aiden Benteen in Peaceful Valley 20; fair audience pleased. Katie Emmett in Waifs of New York 22 to good houses. Foxy Quiller 26. The Telephone Girl 29. Marks Brothers' Dramatic co. 31-5.

BENTON HARBOR.—BELL OPERA HOUSE (George A. Mills, manager): Mabel and Ethel Strickland pleased fair house in For Love's Sake March 21; good supporting co. Play has been greatly improved since its first production in this house six months ago. Madame De Tourney 1. A Run on the Bank 17. Vogel's Minstrels 12.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, manager): Kennedy Players in Check, The Midnight Express, The Two Thieves, Nell Gwynne, The Irish Detective, Sophia, Tom Sawyer, and Escaped from Sing Sing, March 17-22; good business and co. Dainty Paree Burlesquers 23. The Telephone Girl 3. The Cowboy and the Lady 4.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, manager): The Climbers March 18; excellent co.; packed house. Waifs of New York 20, 21, pleased good houses. Myrkle and Harder co. 24-29; good business. The Telephone Girl 31. Nell Burgess 3. The Cowboy and the Lady 5.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, manager): A Runaway Match March 18; good performance; fair house. Gorton's Minstrels 28; excellent performance; crowded house. Local 2. Local High School Entertainment 4. Ten Nights in a Bar Room 14.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Peaceful Valley March 24; good house and performance. A Run on the Bank 27. Myrkle and Harder co. 31-5, except 4. The Telephone Girl 4.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Aiden Benteen in Peaceful Valley March 22; fair house; good co. The Telephone Girl 24; medium business. A Run on the Bank 28. Foxy Quiller 29. Madame Sans-Gene and Louis James 31.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Elsbree, manager): Katie Emmett in Waifs of New York March 19 pleased good house. Blake's Trained Animals, matinee and night, 20; excellent business. A Run on the Bank 2. Africaans 4.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jarboe, manager): Sporting Life March 14 drew moderately and satisfied. Waifs of New York 1. The Cowboy and the Lady 2. Down Mobile 4. Peck's Bad Boy 9. Frank Keenan 11.

CALUMET.—THEATRE (John D. Cudlihy, manager): Frederick Warde in Julius Cæsar March 18 to big business; capable co. King Dodo 24, 25, to immense business; co. first class. William Corliss especially good.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Lost in New York March 18; fair performance. Foxy Quiller 25; large house. The Telephone Girl 1.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (M. H. Widger, manager): E. Clinton Adams March 20. Muldoon's Picnic 27. Waifs of New York 2. Peck's Bad Boy 11.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): A Run on the Bank March 21. Gorton's Minstrels 5.——CITY OPERA HOUSE (William Murrell, manager): Dark.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): Durno-Emmett co. March 28; full house; fine entertainment. Gorton's Minstrels 2.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Sauck, manager): Gorton's Minstrels March 31.

MT. PLEASANT.—OPERA HOUSE (Elton J. Van Leuven, manager): Durno-Emmett co. 7.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, manager): Gorton's Minstrels 4.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, lessees; M. W. Sanford, manager): Gilson Revue (local) March 17; crowded houses; good performances. Grace Hayward co. 18-22 in The Slaves of Russia, Peaceful Valley, Carmen, L'Aiglon, The Creole, and Reaping the Whirlwind to S. R. O.; excellent co. Miss Hayward deserves special mention. Ferguson Brothers, the McConnell Sisters, Maisie Cecil, and Thadeus Gray also good. For Her Sake 28. The Watch on the Rhine 8.

ROCHESTER.—METROPOLITAN OPERA HOUSE (J. E. Reid, manager): Kathleen Mavourneen by local talent, assisted by Mr. and Mrs. G. O. Webber, March 17. Mr. and Mrs. G. O. Webber made hits; S. R. O. house. Martin's U. T. C. 20; large house; good performance. Wesleyan Male Quartette 24; fair audience very appreciative. Grace Hayward co. 7-12. When We Were Twenty-one and A Cavalier of France cancelled.——GRAND OPERA HOUSE (John Cottrell, manager): Those Married Men 14; good house and co.

MANKATO.—THEATRE (Ross and Buell, lessees): C. H. Grisdale, manager): Martin's U. T. C. March 19 to packed house; co. good. Al. H. Wilson in The Watch on the Rhine 20; good house and co. John Griffith in A King's Rival 21 to fair and appreciative audience. When We Were Twenty-one 27 cancelled. Imperial Musical Club of St. Paul in the second act of Martha 31. The Viking will be presented by the Hesperii Marching Club, of Minneapolis, 12.

CROOKSTON.—OPERA HOUSE (C. P. Walker, manager): For Her Sake March 17 and Whose Baby Are You 19 canceled; heavy rainfall during Flotsam 21; crowded house pleased. The Man from Mexico 24. Pollard's Juvenile Opera co. 31. The Pride of Jeanico 4. McEwen, hypnotist, 11, 12.

BRAINERD.—OPERA HOUSE (C. P. Walker, manager): Charley's Aunt (local) March 17; packed house. Old Jed Prouty 22; good house and co. Whose Baby Are you 24. Frederick Warde 25. The Pride of Jeanico 5. Pollard's Juvenile Opera co. 10. McEwen, hypnotist, 14-16. The Eleventh Hour 19.

FERGUS FALLS.—LYCEUM THEATRE (C. W. McKay, lessee): Quiver Joe March 12; fair co.; poor house. When We Were Twenty-one 17 canceled, owing to snow storm. For Her Sake 21; good co. and house. Jolly Dolls Pringle co. 25-27. Frederick Warde 1.

ST. PETER.—OPERA HOUSE (H. J. Ladell, Jr., manager): Averill Comedy co. in The Head Waiter March 21; performance unsatisfactory; poor house. Schumann Concert co. 28; programme well rendered; fair house.

DULUTH.—LYCEUM THEATRE (R. S. Williams, manager): King Dodo March 21, 22; excellent performances to capacity. Richard Golden in Old Jed Prouty 25; was, as usual, enjoyed by large house. Miss Bob White 31. The Man from Mexico 2.

WINONA.—OPERA HOUSE (O. F. Buffington, manager): King Dodo March 18 to one of the largest houses of season; co. good. Andrew Mack in Tom Moore 21 to good business; one of the strongest cos. and best staged plays of season. The Princess Chic 24.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durnit, manager): A Daughter of Erin March 17; S. R. O. Sousa's Band 19 pleased large audience. When Reuben Comes to Town 21 to fair house. Robert Burdette, lecturer, 24; crowded house.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markham, managers): Richard Golden in Old Jed Prouty March 19 to big business; best performance of season. Star responded to curtain calls. Reno Novelty co. 11.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): When We Were Twenty-one March 22; large audience; performance excellent. For Her Sake 31.

MISSISSIPPI.

JACKSON.—THE CENTURY (F. T. Raiford, manager): Otis Skinner in Francesca da Rimini March 18 to full house; audience enthusiastic. Star and Marcia Van Dresser called before the curtain many times. Aubrey Boucicault and William Morris shared the applause. The Wrong Mr. Wright 19; fair business and co. Adelaide Thurston in Sweet Clover (return) 20 to large and pleased audience. Miss Thurston and Mr. Hope made numerous friends on their first appearance here and were the recipients of social attentions on their return.——ITEM: Mr. Raiford will go to New York upon the closing of the house to attend to book for next season.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Quo Vadis March 19; fair house; excellent production. Harry Beresford in The Wrong Mr. Wright 13; excellent production; fair business. Adelaide Thurston in Sweet Clover (return) 19 to large and enthusiastic audience. Maloney's Wedding Day 25. Uncle Hez 31. Minstrels (local) 7. Ex-Governor Bob Taylor, lecturer, 9. Black Patti's Troubadours 10. A Runaway Time 17. Brook's Band 23. Peck's Bad Boy 29.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, manager): Adelaide Thurston in Sweet Clover (return) March 19; fine co.; full house. Frank Adams in Uncle Hez 21 to light business. The Village Parson 24. Maloney's Wedding Day 27.

CLARKSDALE.—NEW THEATRE (F. G. Wingfield, manager): The Wrong Mr. Wright March 21; S. R. O.; performance excellent. Lelia Shaw and Harry Beresford deserve mention. Leader Coahn Concert co. 28. Maloney's Wedding Day 29.

WEST POINT.—OPERA HOUSE (Ellis and Westbrook, managers): The Star Boarder March 19. Swiss Bell Ringers at the Southern Female College Hall 24.

COLUMBUS.—O'NEILL THEATRE (Lock and Jones, managers): The Star Boarder March 18 to large business; performance not up to expectations. Hello, Bill 2.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): Uncle Hez March 21 to poor business. The Village Parson 25. Maloney's Wedding day 28.

TUPELO.—OPERA HOUSE (H. E. Blakeslee, manager): The Star Boarder March 21; fine house; performance good. McDonald-Scott co. 24-29.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Arizona March 29 to large house; performance excellent. Viola Allen in In the Palace of the King 24 to packed house. The Explorers 1. 2. C. Goodwin and Maxine Elliott 3.——LYCEUM THEATRE (C. U. Philley, manager): Morrison's Faust 23, 24 to good business. Anna Eva Fay opened for week 25 to packed house. Too Rich to Marry 26. The Pilgrim, hypnotists 31-5.——WAGNER'S WONDERLAND (Nick Wagner, manager): Marguerite Wagner Stock co. 23-29 in An American Tramp to good business.

JOPLIN.—CLUB THEATRE (Mrs. George B. Nichols, lessee; W. L. Hollenquist, manager): Rutledge Dramatic co. March 17-19 in Under Two Flags, A Married Bachelor, and His Wife's Honor; good business and co. Elks 20 gave an excellent performance of The Girl I Left Behind Me to packed house. Eagle's Minstrels 21; good business and performance. Too Rich to Marry 22; good house pleased. Jesse James 23; S. R. O. Tolson Miller co. 24-29. In Louisiana 30. Walker Whiteside 2.

RICHMOND.—DOUGHERTY AUDITORIUM (Samuel Dougherty, manager): Walker Whiteside in Pearl and Sword March 12; receipts $280; co. hired special train from Plattsmouth, Neb., to reach here on time; performance fair. Dotty's Faust 17; good house; unsatisfactory co. H. C. Nicol co., magicians and hypnotists, 20 to poor business. Queen Esther (local) 1. Old Arkansaw 4.

LOUISIANA.—PARKS OPERA HOUSE (E. A. Parks, manager): Busby Brothers' Ten Nights in a Bar Room 8. The Wrong Mr. Wright 11.——BURNETT OPERA HOUSE (J. K. O'Neil, manager): J. K. Toole in Killarney on the Rhine, Rip Van Winkle, and The Gipsy German 20-22; average performances; moderate business. Rag Time (local) 1, auspices K. of P. Lodge.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, manager): Dalrymple Comedy co. March 10-15; good business and co. Plays: Miss Sincerity, Spencer's Baby, Deserted Wife, Under Two Flags, His Atonement, Dangers of New York, and A Deserted Wife. Dotty's Faust 21; medium performance; good house; co. lost its advance agent, and played 22 to full house. A Hoosier Daisy 1.

ROSEBERRY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Dalrymple Comedy co. March 17-22 in Miss Sincerity, Under Two Flags, His Atonement, The Deserted Wife, and Dangers of New York pleased fair audiences. Mizell and Lee, magicians, 25-27. Old Arkansaw 1. The Wrong Mr. Wright 9.

WEBB CITY.—NEW BLAKE THEATRE: Jesse James March 22; good house; performance unsatisfactory. Rutledge Stock co. 23; fair business pleased. Remaining dates canceled. Boston Ideal Opera co., 28, 29. Quo Vadis 30. Walker Whiteside 3. Arizona 5.

DE SOTO.—THE JEFFERSON (Frank Billan, manager): Y. M. C. A. 5. Weil's Band (Benefit Elks) 15. Knobs of Tennessee 21.——K. P. OPERA HOUSE (Leon Herrick, manager): Passion Play Pictures 24; fair entertainment and audience. Local 5.

MEXICO.—FERRIS GRAND OPERA HOUSE (Fred Mayfield, manager): Arizona March 20 to good house; best co. of season. Local 24; big business. A Thoroughbred Tramp 2. The Wrong Mr. Wright 10.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Arizona March 19 to good house. Trans-Atlantic Burlesquers 22 to fair house. King Dramatic co. 31-5.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, lessees): The Pliats, hypnotists, March 24-29.

BOONVILLE.—STEPHENS' OPERA HOUSE (Stephens and Hickman, managers): Walker Whiteside 4.

MARSHALL.—OPERA HOUSE (Striker and Peterson, managers): Fisk Jubilee Singers March 22; full house.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick F. Sutton, manager): Charles B. Hanford in The Taming of the Shrew March 9, 10, and matinee 11; splendid business. Cutler Joe 21, 22, to fair business. The Pride of Jeanico 23-25. When Reuben Comes to Town 26. Rose Coghlan 6, 7. Frederick Warde 11, 12. Arizona 13-15. Blanche Walsh 17, 18.

Field's Minstrels 24-26. 'Way Down East 27-29. Nathan Hale May 1-3.——SUTTON'S FAMILY THEATRE (Dick P. Sutton, manager): Georgia Minstrels 14-16 failed to please. A Circus Girl 20-22. The Eleventh Hour 23-25. Human Spiders 24-6. Stetson's U. T. C. 27-29.——MAGUIRE'S GRAND OPERA HOUSE (John Maguire, manager): The Man from Mexico drew large houses 14-15.——ITEM: Manager Dick Sutton is in Chicago on business.—James H. Shaw is again in the box-office at Sutton's Family Theatre.—The Williams, with Viret and Williams, have returned after a three months' engagement through British Columbia and Coast cities.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): For Her Sake March 10 to large and pleased audience. May Yokes and Charles W. Bowser in Where Baby Are You 15; small but pleased audience. Outlaw Joe 20 to small but pleased audience. The Man from Mexico 22; large house; pleasing performance.

HELENA.—THEATRE (T. W. Agata, manager): Where Baby Are You March 11; good co.; fair house. The Taming of the Shrew 13; excellent performance; S. R. O. The Pride of Jennico 21. When We Were Twenty-one 26. The Eleventh Hour 27. Madame Nevada 31.

GREAT FALLS.—GRAND OPERA HOUSE (Frary and Burlingame, managers): The Taming of the Shrew March 14 pleased large audience. 'Outlaw Joe 26. The Pride of Jennico 27. The Eleventh Hour 29. Human Spiders 4. Frederick Warde 9.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, manager): Charles B. Hanford in The Taming of the Shrew pleased large audience March 17. The Pride of Jennico 20; good co.; fair house. The Eleventh Hour 26. Outlaw Joe 29.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, managers): Katharine Ridgeway Concert co. (Y. M. C. A. Course) March 21; house crowded; very good entertainment. Wilbur-Kirwin Opera co. 24-29 opened in Jack and the Beanstalk to well filled house; spectacular effects good; stage-management inefficient. Daniel Sully 3. Hanford Dodge 7. The Missouri Girl 11, 12. Grace Hayward co. 22-29. Mande Adams 29.——THE FUNKE (Zehrung and Crawford, managers): Spedden and Paige Comedy co. 20-22; crowded house first night; fair audiences last two. Plays: A Thoroughbred, Our American Cousin, and A Knotty Affair.——ITEM: After an existence of more than thirty years, during which time the most famous actors of our day have appeared on the boards of the Funke, the old house will be converted into an office building.

PLATTSMOUTH.—PARMELE THEATRE (C. C. Parmele and T. E. Parmele, managers): Jacobs and Sternberg's co. March 20, 21 canceled. The Telephone Girl 27. The Merry Makers 1, 2. A Cavalier of France 25.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Rev. Morrel Twins March 15-19 pleased big houses.——STEELE'S OPERA HOUSE: Colonel Bain, lecturer, 22; good business.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): A Thoroughbred Tramp March 17 canceled.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Hunting for Hawkins changed date to March 27.

YORK.—AUDITORIUM (Joe Brown, manager): Sanford Dodge 5. The Missouri Girl 15.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Dark.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): The Denver Express March 17 to light house. Emma Nevada postponed.

VIRGINIA.—PIPER'S OPERA HOUSE (Ed Piper, manager): The Denver Express March 18; poor co. and house.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, manager): The Denver Express March 19. Over the Sea 20.

NEW HAMPSHIRE.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duser, manager): A Bunch of Keys March 19 pleased fair house. Thelma 24; fair co. and house. Toll Gate Inn 1. The Wrong Mr. Wright 9. The Badge of Honor 17. A Hero in Rags 23.——ITEM: George F. Carroll, of this place, who has been a member of the Castle Square Stock co., Boston, returned home last week for the Summer.

MANCHESTER.—OPERA HOUSE (C. W. Harrington, manager): When London Sleeps March 21, 22 to big business; co. excellent. Return 29. Toll Gate Inn 31. Morocco Bound 1. Sibella (local) 3-5.——PARK THEATRE (John Stiles, manager): Passion Play Pictures 24-29. Miss New York, Jr., Burlesquers 31-2. Human Hearts 3-5.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Lovers' Lane March 20 pleased good audience. Bellatar Club Vaudeville (local) 3. Devil's Auction (stage hands' benefit) 8. Primrose and Dockstader's Minstrels (Elks' benefit) 15. Minstrels (local) 22.

NASHUA.—THEATRE (A. H. Davis, manager): When London Sleeps March 21 pleased fair house. Thelma 22 drew well. Human Hearts 28. Little Magnets 29.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Lovers' Lane March 21; good house and co. Human Hearts 26. Devil's Auction 7.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): A Bunch of Keys March 20 to good business; competent co.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Frallinger, manager): May Irwin in The Widow Jones March 20 to S. R. O.; co. clever. May Irwin, Jacques Kruger, Florence Reed, Hans F. Robert, Helene Dunlap, and Mabel Florence deserve special mention. The specialty of Christopher Bruno and Mabel Florence well received. Creston Clarke in A Woman Keeps a Secret and The Merchant of Venice 21, 22. Star gave his usual excellent performances and was well supported by George D. Barker, John Carter, P. S. Barrett, and Julia Marie Taylor; rest of co. poor; attendance light. In Old Kentucky 24-26 pleased large audiences. Mask and Wig 29. Thomas E. Shea 31-3. Thomas Jefferson 4, 5. King Dramatic co. 7-12. Grace George 14. The Span of Life 16. The New Yorkers 17. The Katzenjammer Kids 21. Kyrle Bellew 23.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): Louis Mann and Clara Lipman in All on Account of Eliza March 21; fair business; performance well received. May Irwin in The Widow Jones 22 to splendid business; star scored hit; competent co. The Burgomaster 28. Little Egypt Burlesquers 29. The Eleventh Hour 31. Podd'nhead Wilson 2. The Road to Ruin 4, 5.——LYCEUM THEATRE (William McD. Drake, manager): Fred Irwin's Burlesquers March 21, 22 to immense business; audiences pleased. Sam T. Jack's Burlesquers 27-29. The Professor's Courtship 31-2.——ITEM: The Professor's Courtship will be given for the benefit of the Union County Trades Council's fund for a labor lyceum.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, manager): Culhane, Chace and Weston's Minstrels March 13; big business; fair performance. Alma Chester co. 17-22 opened to big business in The English Rose; business continued good with The Red Cross Nurse, The Signal Bell, A Woman's Redemption, As in a Looking Glass, A Kaffir King, and Dad's Girl; co. one of the best that has ever played here. The Bridgeton Musical Union Chorus 25 to full house. Hearts and Diamonds (local) 27; crowded house pleased. Keller's Juvenile Minstrels 29. Thomas Jefferson 1. Thomas E. Shea 4, 5. Frankie Stock co. 7-12.

CAMDEN.—THEATRE (M. W. Taylor, manager): Culhane, Chace and Weston's Minstrels March 17-19; ordinary performances; fair business. A Thoroughbred Tramp 20-22; good performances to S. R. O. Reaping the Whirlwind 24-26; poor performances and business. Man's Enemy opened 27 to fair business. Dangers of Paris 31-2. Caught in the Web 3-5. Thomas E. Shea 7-9. The Span of Life 10-12. Creston Clarke 14-16. The Katzenjammer Kids 17-19. Fulgora's Vaudeville co. 21-23. Tennessee's Pardner 24-26.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Man's Enemy March 13-15 to big business; pleasing co. Agnes Herron deserves mention. Ward and Vokes (return) in The Head Waiters 16 to crowded and pleased house. Railroad Jack 17-19 to good business; fair co. On the Stroke of Twelve 20-22; good audiences pleased. Lost in the Desert 23-26; excellent co.; big business. M'liss 30-2. Man to Man 3-5. West's Minstrels 6.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Fiorodora March 21 to S. R. O.; performance did not fully meet expectations. Podd'nhead Wilson 22 to very good house. The American Girl 24 to small business. The Burgomaster 25; big house delighted. Corse Payton Stock co. 31-5. Bishop's Amateur Dancers 7. Creston Clarke 8. Are You a Mason 9. The New Yorkers 11. The Governor's Son 12.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Schiller Stock co. March 24-29 in The City of New York, Santho, Monte Cristo, A Daughter of the Poor, Dr. Jekyll and Mr. Hyde, Jesse James, Woman's Power, Dora Thorne, The Octoroon, The Heart of Vice, and U. T. C.; co. pleased fair audiences. Friend Karl 31-2. O'Hooligan's Wedding 3. Eben Holden 4, 5.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Power of the Cross March 15; good house and performance. Railroad Jack 22 pleased large audience. The American Girl 26 to S. R. O.; performance first-class.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Railroad Jack March 20; good performance; packed house. Meadowbrook Mail Carrier 21; excellent concert to capacity. Howe's The White Yost 1.

RED BANK.—OPERA HOUSE (Charles R. Nieman, manager): Dangers of Paris March 10; good production; fair audience. Podd'nhead Wilson 31. Alumni entertainment (local) 3.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, manager): The American Girl March 25 pleased fair house. Shantytown 29. Podd'nhead Wilson 1.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Railroad Jack March 21; S. R. O.; good performance. Fostell and Norcross Comedians 29.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (R. C. Pittinger, manager): Dark.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): A Texas Steer March 21; full house pleased. James R. McCann and Miss Kingsley deserve mention. Arthur Deming, a favorite here, pleased good houses in Don't Tell My Wife 22. Harry Shunk and the Kingsley Sisters made hits. Waite Comedy co. opened for week 24 to good business. Plays: The War of Wealth, The Golden Giant Mine, Slaves of Gold, The Octoroon, Under Two Flags, Forget-Me-Not, and For His Country's Sake. Hinmelein's Ideals 31-5. Lovers' Lane 7. The Little Minister 8. The Strollers 9. In Old Kentucky 10. Jefferson De Angelis 11. Thomas Jefferson 12. Are You a Mason 14. Out of the Fold 15. Louis Mann and Clara Lipman 16. On the Suwanee River 18. Roger Brothers 19. Devil's Auction 21. The Bostonians 22.——ITEM: Professor William G. Merribew, of this place, one of Alice Nielsen's former instructors in music, is rehearsing local singers for a production of The Pirates of Penzance May 1, 2.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, manager): A Texas Steer March 20; co. satisfactory; medium house. Kilties' Band (return) 21; good houses; renewed pleasant impression made earlier in season. Hinmelein's Ideals 24-29 opened to S. R. O.; very satisfactory performances; specialties by Sam Wylie, Charles Lawrence, and Beatrice Earle. Plays: Wife for Wife, The Electrician, Northern Lights, In the Heart of the Storm, Sins of the Night, The Great Northwest, Ranch 10, and A Man of Mystery. Kirmess (local) 2. Two Little Vagrants 4. James O'Neill 5. A Bunch of Keys 8. Emmet Devoy 9. In Old Kentucky 11. Florodora 12. Lovers' Lane 15.——KASSON OPERA HOUSE (A. L. Covell, manager): Huntley-Harris Stock co. closed successful week 22; excellent co. Don't Tell My Wife 27. Miss New York, Jr., Burlesquers 28. Big Sensation Burlesquers 1. The Ramblers Burlesquers 3. In the Valley of the Genesee 12.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): The Chaperons March 15 to large business; excellent attraction; Eva Tanguay, Trixie Frigauna, Nellie Follis, Walter Jones, Harry Conor, J. C. Miron, and Ed Redway favorably received. Heart of the Blue Ridge 17: very good co.; light house. York State Folks (return) 21 to S. R. O.; one of the strongest attractions ever seen at this house. Yon Yonson 22; big business; co. good. The Village Parson 31. Hi Henry's Minstrels 1. Eugene Cowles Opera and Concert co. 3.——ITEMS: Jule Delmar, manager of the Colonial Theatre, is here for a short stay. The Empire Vaudevillians, of which Mr. Delmar is manager, is resting Holy Week.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles A. Bird, manager): York State Folks March 20; two performances; many turned away; this was formerly the home of Mr. and Mrs. Arthur Sidman, and people turned out en masse to see the play; co. excellent; stage settings beautiful. Marks Brothers' co. closed very successful five nights' engagement 22. Plays last part of week: Camille and The Two Orphans; co. very good. Klark-Scoville co. opened for three nights 24 in A Silent Partner, followed 25, 26 by A Country Kid and Uncle's Holiday; co. fair; specialties very good; good houses. Peck's Bad Boy 31. Eugene Cowles' Opera co. 2. David Harum 7.

ALBANY.—EMPIRE THEATRE (A. J. Voyer, manager): Chauncey Olcott in Garrett O'Magh pleased large audience March 22. Williams College Dramatic Club in The Private Secretary 1. Ward and Vokes 2.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Kilties' Band gave two concerts 20 to good business. A Jolly American Tramp was a drawing attraction 21, 22. King Dramatic co. opened 24 for week in The Octoroon and A Ward of France. Other plays: The Land of the Midnight Sun, The Sporting Duchess, Held by the Enemy, An Indiana Romance, and Cumberland '61. Reilly and Wood's Show 31-2.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Chauncey Olcott and excellent co. in Garrett O'Magh March 21 to capacity; play well mounted. Huntley-Harris Stock co. 31-5. T. M. C. A. Minstrels 7. In Old Kentucky 8. Wills Brothers' co. 10-12. Devil's Auction 19.——BROADWAY THEATRE (George L. Corliss, manager): Dark.——ITEMS: Manager Corliss, of the Broadway, has been very ill, but is slowly recovering.—The Huntley-Harris Stock co. rested here Holy Week.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Carner Stock co. March 17-22 in Knobs o' Tennessee, Old Cattaraugus, Brother Against Brother, Mistaken Identity, A Man of Mystery, The French Spy, Wicked London, Falsely Accused, Rip Van Winkle, Outwitted, and Trapped by Treachery; good business; satisfactory co. Stetson's U. T. C. 24 pleased crowded houses. Murray and Mackey's Bon Ton Ideals opened for week 25 to packed house; excellent co. Waite's Comedy co. 31-5.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): 'Way Down East pleased fair houses March 21, 22. Kilties' Band to large audience 25. Virginia Harned 2, 3. Ward and Vokes 4.——GRAND OPERA HOUSE (Shubert Brothers, lessees; C. H. Plummer, manager): The Secret Dispatch 20-22 to fair business. A Jolly American Tramp amused good houses 24-26. Stetson's U. T. C. 27 29. Two Little Vagrants 31-2. Happy Hooligan 3-5. Ole Olson 7-9. Man to Man 10-12.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, manager; H. R. Hayden, resident manager): A Mother's Heart March 21, 22; capable co.; good house. Don't Tell My Wife 24, 25; drew fairly and pleased. Lost River 1, 2. Out of the Fold 3, 4. A Wise Guy 5.——RAND'S OPERA HOUSE (William H. Halligan, manager): Wills Brothers' co. 24-29 in In Atlantic City. Two Old Cronies, and A Night in June; co. and business good. Ward and Vokes 1. The Country Editor 3-5.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): Andrew Robson in Richard Carvel March 16; good house. Hearts of the Blue Ridge 20; fair business. York State Folks 22; good business. Elks gave theatre party in honor of Harry Crosby, who took the part of "Rube" at the Elks' Fair here in Summer of 1899. Jesse James 24; good house. Superba 25; full house. Way Down East 27. A Texas Steer 29. Carner Stock co. 31-5, except David Harum 3.

TICONDEROGA.—UNION OPERA HOUSE (P. W. Barry, manager): The Fast Mail March 15; fair house; excellent performance. Rev. Joseph H. McMahon, lecturer (Benefit Knights of Columbus), 17; good audience. Captain Thomas, hypnotist (Benefit Defiance Hose Co.), 21. Belles of Blackville (local Benefit Congregational Church) 2, 3. Out of the Fold 7.——WEED'S OPERA HOUSE (Alex Weed, manager): Dark.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): A Texas Steer pleased fine audiences March 24-26. A Jolly American Tramp to good houses 27-29. Happy Hooligan 31-2. Stetson's U. T. C. 3-5.——LYCEUM THEATRE (A. E. Wolff, manager): Shore Acres 24-26 to satisfactory business. 'Way Down East 31-2 Symphony Concert (local) 3. Alice of Old Vincennes 4, 5.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Louis Mann and Clara Lipman in All On Account of Eliza March 22; excellent performance; good business. Howe's moving pictures (return) 24; pleasing entertainment; fair house. Ward and Vokes 31. Kathryn Kidder 4. E. V. Phelan Stock co. 7-12.——ITEM: James R. Waite is resting Holy Week at his home, Rose Glen, near here.

ONEIDA.—THE MUNROE (E. J. Preston, manager): Boston Ideal Opera co. in The Mikado March 25 pleased fair house. My Girl 31 failed to appear. Human Hearts 12. Minstrels (local) 15. An Actor's Holiday 16. Are You a Mason 17. Allan Villair co. 28-May 2.——ITEM: Grace Conrad, of the Huntley-Harris co., was the guest of her aunt, Mrs. J. H. Phillips, during Holy Week.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Della Fox in The Little Minister March 15; good co.; big house. J. Thomas Concert co. 19; excellent co.; good business. Side Tracked 24; fair co.; good business. 'Way Down East 25; excellent co.; packed house. Flora Fairchild and Scott Cooper especially good. The Ramblers Burlesquers 31.

BATAVIA.—DILLINGER OPERA HOUSE (E. J. Dillinger, manager): Leon Herrmann March 14; good business. Uncle Josh Spruceby 19 pleased many. Hearts of the Blue Ridge 19 did big business and pleased everybody. Bennett and Moulton Co. 24-29. David Harum 5. Mildred Holland 15. White's Feast 21.——ITEM: Harry Crosby, of York State Folks co., a native of this place, was here 17.

GLEAN.—OPERA HOUSE (J. H. Harms, manager): Jesse James March 15; fair house. Record Stock co. 17, 18, 19-22 in Tempest Tossed, The Senator's Daughter, Camille, and The Man from Kokomo. Up York State 21 pleased good house. Eugene Cowles' Opera and Concert co. 26; good business. York State Folks 1. Hi Henry's Minstrels 2.

OSWEGO.—RICHARDSON THEATRE (Heuneckburg Brothers, lessees; J. A. Wallace, manager): King Dramatic co. March 17-22 in A Ward of France, Held by the Enemy, The Cherry Pickers, The Sporting Duchess, The Octoroon, and Cumberland '61; full houses pleased. Stetson's U. T. C. 26 to usual full houses; excellent co. Bennett and Moulton 31-5.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): A Jolly American Tramp March 20 to fair business; mediocre co. A Mother's Heart 24 to light business; capable co.; staging attractive. Miss New York, Jr., Burlesquers 29. Out of the Fold 2. Two Little Vagrants 3. Hinmelein's Ideals 7-12. Florodora 15.

GENEVA.—SMITH OPERA HOUSE (M. Reis, lessee; F. K. Hardison, manager): Miss New York, Jr., Burlesquers to poor house March 22. 'Way Down East 26 pleased good house. A Stranger in a Strange Land 31. Eugene Cowles Opera and Concert co. 1. The Outpost 2.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Yon Yonson March 21; crowded house; fair performance. A Mother's Heart 25 failed to appear. Record Stock co. 27-29. Hi Henry's Minstrels 31. A Texas Steer 1. A Poor Relation 4. Peaceful Valley 19 canceled.

ONEONTA.—NEW THEATRE (F. W. Lloyd, lessee; N. J. Parone, manager): A Mother's Heart March 20 to fair house; co. poor. Gay Girls of Gotham Burlesquers 21 pleased crowded house. Bennett and Moulton Stock co. opened for week to S. R. O. 24 in A Slave's Revenge. An Actor's Holiday 1.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Hinmelein's Ideals closed good week March 22. Arthur Deming in Don't Tell My Wife 26; fair performance; good business. E. V. Phelan Stock co. 31-5.——LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Guy Brothers' Minstrels 31.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Frankie Carpenter co. closed to a record breaking house March 22. Vickey and Gunby, Gordon Eldrid, and James Cooper pleased in specialties. Schiller Stock co 31-5. Thomas Jefferson 7.——ITEM: Frankie Carpenter co. rested Holy Week.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Miss New York, Jr., Burlesquers March 27. Big Sensation Burlesquers 2. The Ramblers Burlesquers 4. The Flip Mr. Flop 5. Friend Karl 8. Lovers' Lane 11.

LYONS.—MEMORIAL THEATRE (Burt C. Obmann, manager): A Texas Steer March 22; good performance and business. Old Dan Tucker 31. Don't Tell My Wife 1. Gertrude Coghlan 4 canceled. My Girl 8.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Chauncey Olcott pleased S. R. O. audience in Garrett O'Magh March 20. Bennett and Moulton co. 31-3. James O'Neill 4. Bennett and Moulton co. 5. J. H. Stoddart 8.

LE ROY.—OPERA HOUSE (J. A. Maloney, manager): Side Tracked March 26; good performance; fair business. Imperial Hand Bell Ringers 5. The Shamrock and Rose (local) 8 repeated.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Gertrude Coghlan in Her Ladyship March 22; fair audience pleased. A Bunch of Keys 3.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Gertrude Coghlan in Her Ladyship March 21; light house; good co. A Bunch of Keys 28. Ward and Vokes 29.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, manager): Side Tracked March 22 to large house; performance good. Boston Ideal Opera co. 1. A Restless Boy 2.

HAVERSTRAW.—WALDRON OPERA HOUSE (William Waldron, manager): Guy Brothers' Minstrels March 25; fair house; satisfactory performance. Strife (local) 4.

COHOES.—OPERA HOUSE (E. C. Game, manager): 'Way Down East March 20; fair house pleased. The Minister's Daughter 21, 22; fair business; good performances. Cook-Church Stock co. 31-5.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees; H. J. Sternberg, manager): Amherst Dramatists (amateur) March 31. Peck's Bad Boy 3. Gertrude Coghlan 6.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, manager): Kilties' Band March 24 to light houses. Don't Tell My Wife 28, 29. Out of the Fold 31, 1.

WAVERLY.—OPARA HOUSE (J. K. Murdock, manager): Klark-Scoville co. March 20-22 in A Country Kid, A Silent Partner, and Uncle's Holiday to big houses; good performances. Peck's Bad Boy 4.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): A Wise Guy March 31. A Stranger in a Strange Land 3.——AUDITORIUM (E. E. Grady, manager): Dark.

FREDONIA.—GRAND OPERA HOUSE (L. S. Starr, manager): A Mother's Heart March 28 canceled. A Texas Steer 31. David Harum 2. Uncle Terry 9. Stetson's U. T. C. 11.

HERKIMER.—GRAND OPERA HOUSE (Ben Scherner, manager): Gertrude Coghlan 1 canceled. Rev. Thomas McLoughlin, lecturer (benefit K. of C.) 2.

COXSACKIE.—DOLAN'S OPERA HOUSE (Pierce and Dunton, managers): Arthur Deming in Don't Tell My Wife March 21 to large and pleased audience.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Superba March 24 to good business. 'Way Down East 28. The Village Parson 2.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Gertrude Coghlan in Her Ladyship March 20 pleased fair audience. A Wise Guy 1.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): 'Way Down East to capacity March 24. Kilman co., 31-3.

AUBURN.—BURTIS OPERA HOUSE (R. S. Newton, manager): U. T. C. March 31. Gertrude Coghlan 2. Way Down East 4. My Girl 5.

BOONVILLE.—COMSTOCK OPERA HOUSE (Trafford and Sawyer, managers): All a Mistake 1.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Dark.

HATTERAWAN.—OPERA HOUSE (Miss Dibble, manager): In the Valley of the Genesee 10.

PENN YAN.—YATES LYCEUM (H. R. Bell, manager): David Harum 10.

PERRY.—AUDITORIUM (Cole and Stainton, managers): A Texas Steer March 28.

MEDINA.—OPERA HOUSE (Hinchey and Vary, managers): Season closed.

NORTH CAROLINA.

DURHAM.—OPERA HOUSE (Harkney and Freeland, managers): 81 Stebbins 7. Elks' Burlesque Circus March 26.

GOLDSBORO.—MESSENGER OPERA HOUSE (S. H. Griffin, manager): Dark.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Jules Grau Opera co. in The Isle of Champagne March 24 to fair house; performance fair. Robson Theatre co. 31-5.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): For Her Sake March 19 to light house; satisfactory performance. Beaty Brothers' moving pictures 20; good house pleased. Whose Baby Are You 22 to small but pleased house. When Reuben Comes to Town 24; good business; performance well received. The Man from Mexico 27. The Pride of Jennico 3. Y. M. C. A. Entertainment 7. University of Minnesota Glee Club 12. The Eleventh Hour 15.

FARGO.—OPERA HOUSE (C. P. Walker, manager): For Her Sake March 20 satisfied good house. When Reuben Comes to Town 22 to good business. The Man from Mexico 25. The Pride of Jennico 31. Frederick Warde 3. Pollard's Juvenile Opera co. 7.——ITEM: A bad storm 23 delayed the Whose Baby Are You co. so that engagement could not be filled. Co. may return later.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussamen, manager): Whose Baby Are You March 21; excellent performance; good house. Patricola Concert co. 24.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark.

MANDAN.—OPERA HOUSE (W. D. Kennelly, manager): The Pride of Jennico March 29.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Reis, manager; G. C. Miller, business-manager): A Messenger Boy March 19; S. R. O. 8. Miller Kent and a competent co. presented The Cowboy and the Lady to fair business at matinee and light business at evening performance 22.——PARK THEATRE (Harry K. Pelcht, manager): The Dairy Farm 20-22; S. R. O.; co. exceptionally strong. For Her Sake 24-26; fair business; play well staged and acted.——ITEM: For Her Sake co. closed season here 26.—Gilbert Burrows, treasurer at Park Theatre, took a few days' vacation in Chicago last week.

J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Reis, manager; Otto Kilyes, business-manager): The Strollers to big house March 22; very enjoyable performance.——LYCEUM THEATRE (Frank Burt, manager; Geo. W. Stevens, business-manager): Pussy and St. John in A Run on the Bank drew fairly 23-26; good co.; performance goes with a whirl from start to finish.——BURT'S THEATRE (Frank Burt, manager; George W. Stevens, business-manager): Naughty Anthony opened for four nights 23, but closed the next day on account of illness of the leading man, Will Phillips, who was taken with a severe attack of quinsy and was compelled to submit to an operation by Dr. Rieg. Co. disbanded here.——EMPIRE THEATRE (I. H. Garson, manager): The stock co. gave A Scrap of Paper 23-30.

C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): The Minister's Son March 21 to small house; adequate scenery; good co.; especially good were W. B. Paxton, William McCauley, R. M. Le Roy, George Cox, Paul Harris, D. F. Hayslett, Louise Stout, Clara Knott, and Ida Campbell.——ITEMS: Paul Harris and Clara Knott have recently joined The Minister's Son co.—Col Stewart, the Yankee story teller, spent a few days here last week. He is arranging for the tour of a new moral drama for next season.—Harry Lorain spent last week here with friends.—The theatre is dark Holy Week.

WILLIAM H. McGOWN.

AKRON.—NEW COLONIAL THEATRE (M. Reis, proprietor; John R. Pierce, manager): Up York State March 20; medium audience; co. excellent. David Higgins, Walter G. Horton, R. Brandon Mitchell, John R. Cumpson, Eva Westcott, Olive Maude Davis, Lillian Seymour, and Gabriella McKean very clever. Richard Carvel 21; co. satisfactory; good house. Andrew Robson, Theodore Friebus, William McVay, Irving Williams, Percival T. Moore, Conrad Cantzen, John J. Crowley, Mabel Wright, Marion Pollock Johnston, and Isabel Reber deserve mention. David Harum 22; co. good; large house. Charles H. Bradshaw, Edwin M. Brooks, William R. McKey, Charles Eldridge, Estabrook Galloway, Marie Bingham, and Grace Addison deserve mention. Wilbur Opera co. 24-29 in Fra Diavolo, The Chimes of Normandy, Said Pasha, La Mascotte, Rip Van Winkle, The Bohemian Girl, Maritana, Nell Gwynne, Pinafore, and The Two Vagabonds; co. satisfactory; large houses. Our New Minister 3. Eugene Cowles Opera and Concert co. 4. Human Hearts 5. Haverly's Minstrels 7.——GRAND OPERA HOUSE (T. K. Albaugh, manager): Little Trixie 24; medium house; co. fair. U. T. C. 29. Frank Keenan (return) 31. Are You a Buffalo 4. A Mother's Heart 5.——ITEMS: Owing to the illness of Georgia Waldron, of Up York State co., here 20, she was unable to appear, and her part was assumed creditably by Eva Westcott.—Mrs. Susan Chinnell, widow of the late Newton Chinnell, an old Akronite, appeared here 21 with Richard Carvel.—Wilbur Opera co. still head the list for free advertising. At rehearsal 25 Frank Paret took exceptions to the manner in which Agnes McDonald sang her part. He made some remark and led her off the stage. She had him arrested and the trial at this writing is going on. Maud Daniels has discharged the young woman and her sympathizers.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, manager): William Faversham in A Royal Rival March 19 to good business. William Faversham, Edwin Stevens, and Isabel Irving good. David Warfield was well received by large audience 25. Harry Rogers, J. O. Le Brasse, Maria Davis, and Marie Bates deserve mention. The Heart of Maryland 2. Foxy Quiller 5.——FOUNTAIN SQUARE THEATRE (Gross and McIlhenny, managers): A large audience was delighted with The Chaperons 21. Eva Tanguay made hit and Trixie Frigauna, Nellie Follis, Harry Conor, Walter Jones, Joseph C. Miron, Ed Redway, and Albert Farrington also excellent.——Y. M. C. A. AUDITORIUM: Ernest Seton-Thompson, lecturer, 21 to light business.

CANTON.—THE GRAND (M. C. Barber, manager): Up York State March 19; good houses. Owing to the sudden illness of Georgia Waldron, the role of Evelyn Blair was assigned to Eva Westcott, who acquitted herself very creditably. The play is one of the most charming pastoral dramas ever presented here. Miss New York, Jr., Burlesquers 20 to good business. Mae Smith Robbins in Little Trixie 22 to full houses; performances poor. Andrew Robson and excellent co. presented Richard Carvel 24 to capacity. The Trocadero Burlesquers 28. The Village Postmaster 31. Frank Keenan 1. Are You a Buffalo 3. Our New Minister 5.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): Podd'nhead Wilson March 13; performance good; fair attendance. A Day and a Night 19 to capacity; co. good. Mark Lane made hit. Miss Maynard, Dolly Moorhey, Sadie Shuman, Stella Baldwin, Nadge Lawrence, W. F. Ryan, Gus P. Thomas and W. Bennington deserve mention. Whistling specialty by Will H. Hatter exceptionally good. Eight Bells 20 to S. R. O.; co. very good. Byrne Brothers, Sisters Clayton, Allen Schreck and Pirrk Rice deserve special mention. The Convict's Daughter 27. Our New Minister 29.

BOWLING GREEN.—GRAND OPERA HOUSE (A. W. Sudduth, manager): The Hottest Coon in Dixie March 20 to packed house; fair performance. The Gypsy Queen 1.——ITEM: Landlord Clidesby will begin in April to remodel the Grand Opera House. Over $20,000 is to be spent in new scenery, seats, decorations, etc. There will be ten large dressing-rooms with all modern conveniences that will certainly be a source of pleasure to the companies playing here next season. The Grand will be dark from April till September on account of the improvements.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, manager): Eight Bells March 19; very large house; Byrne Brothers and Lehrech and Rice scored. Human Hearts 26. Richard Carvel 28. Frank Keenan 2. Haverly's Minstrels 4.——HAMMOND'S OPERA HOUSE (R. Hammond, manager): The Convict's Daughter 20; good house and attraction. Thelma 22; small house; poor attraction. Railroad Jack 24; good house pleased. The Wall Street Brokers 29. Ethel Dyffra co. 31-3. A Day and a Night 9.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): High Rollers Burlesquers March 20 to crowded house; performance satisfactory. Stetson's U. T. C. 24; crowded house; performance poor. The Minister's Son 4. Oriental Burlesquers 9. The Gypsy Cross 18. Richard Carvel May 2.——ITEM: The lease of Smith and Whitehill of the Grand expires July 3. Smith R. Thompson has leased the house for a term of three years, commencing July 3. He will remodel the auditorium and stage and make several improvements.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): A Girl from Chili March 19; large and pleased audience. Thelma 20; small audience; good attraction. Alice in Wonderland (local) 21; large and pleased audience. High School Lyceum Course. Artistic Trio, including Spellman Bigns, 25; large and pleased audience.——(L. M. Lachs): A Day and a Night 17; fair audience; good attraction. Eight Bells 22; S. R. O.; good co.; Himmelein's Imperial

LONDON.

Plays Old, New, Good and Bad—Settlement in "Flying Matinee!" Case.

(Special Correspondence of The Mirror.)

London, March 22.

I have to report that as concerns theatrical matters we have had a very mixed week. In the first place, play-sampling started on Sunday evening during church-time, with an adaptation of Francois de Curel's strange drama, La Nouvelle Idole. Secondly, there started on Monday six special performances of the four-hundred-year-old morality play, Everyman. Thirdly, there was on Tuesday at the Haymarket, the big Caste benefit-matinee for Actor F. H. Macklin, who has been so long ill; this realised £1,000. Fourthly, John Hare, on starting a new suburban tour at the Coronet, Notting Hill, this week, produced in front of A Pair of Spectacles, a new one-act drama, The Red Knave. Fifthly, on Thursday, at the Criterion, there was produced by an arrangement with Charles Wyndham (who will be sixty-one to-morrow) the long-talked of American-made adaptation, The Girl from Maxim's. Nextly, we have had a big law-case on concerning Flying Matinees, and a law-case concerning Owen Hall's new farcial comedy, The Girl from Jay's, to the title of which the big millinery firm of that name objects. Moreover, an Edna May club has just been started. May Yohe (described as the Honorable Mary Augusta Hope) has at last just been divorced, and England's King has at last been to see Ulysses, for which Beerbohm Tree has just again engaged your lovely citizeness, Cora Urquhart Brown-Potter, because Constance Collier has been called back to Drury Lane to play in Ben Hur, and Nancy Price, who played Calypso when Cora threw up the part and walked out of the theatre, will succeed Constance.

There! there's a lot of things for one week! And now to more fully describe those matters that need more fully describing. First, as to The New Idol, as the aforesaid French play was called in English. This may be briefly set down as a disease-drama; and it proved about as cheerful as an undertaker's shop. It chiefly showed how the extremely scientific hero, for the advancement of The New Idol (meaning Science), took a heroine whom he believed to be consumptive, and inoculated her with cancer, if you please. Then he found that she was not going to die of consumption, but of cancer. He got mad and inoculated himself with the same disease, just to show that there was no ill-feeling. This sweet thing in plays was performed again on Monday for those who didn't care to break the Sabbath by play-going. For my part, I don't think it was worth while breaking anything for it. It certainly was not worth leaving one's home for.

On the other hand, the hereinbefore mentioned old morality play, Everyman, proved deeply interesting, although a kind of theological piece so deeply religious in tone, in fact, that we were all impelled to watch it without applause, as though we were in church. Everyman is one of the latest of these mystery plays which were wont to be acted at church doors throughout the British Isles before those Isles had any ordinary plays, or any playhouses to put them in. Everyman had certainly never been acted since the early Tudor days, a few years after the Reformation, as far as I can trace it.

Although written in a barbarous form of ragged rhyme, and full of expressions that seem very quaint in these days, Everyman is deeply impressive and heart-searching—almost as heart-searching as Law's Serious Call, which early Georgian treatise is acknowledged to be the most rousing in all English devotional literature. Everyman, the hero, of course, is meant to typify all mankind and early in the piece the nameless author shows God, seated on His Heavenly throne, lamenting the wickedness and waywardness of Everyman, and yearning for him to repent of his manifold sins. Presently the Creator sends Death to warn Everyman to prepare for his worldly accounts and to leave this earth forever. Poor Young Everyman, hitherto a careless-living gallant, now begins to quake, but obtains a short respite from Death in order to see if he can get any of his friends to accompany him on his awful journey. He seeks for Fellowship, Strength, Beauty, Discretion, Wealth, and so on, but they all, with one accord, beg to be excused and leave him to Himself and his terrors. Anon, Everyman bethinks him he will call upon another friend he used to know somewhat, one Good Deeds to wit. Good Deeds, dressed as a saintly young nun, and shown lying on a sort of shelf, states that she would willingly accompany Everyman through the Valley of the Shadow of Death, but that he has so long neglected the nourishing of her that she cannot walk. She advises him, however, to summon her friend Repentance. This Everyman speedily does, and presently his contrition acts like a charm upon Good Deeds, and she arises and accompanies him to his grave, whereto, after some more argument, Everyman is seen to descend in humble trust and faith.

It is difficult to express in writing the effect which this quaint, but deeply reverent ninety-minutes' drama had upon the audience. It was for the most part beautifully acted by certain members of the Elizabethan Stage Society, and without scenery, after the Elizabethan fashion. In accordance with that custom, also, no names of players were given on the programme. I speedily recognised the splendid player of the arduous and very varied character of Everyman, who never leaves the stage except for a few moments to take the Sacrament, as Edith Wynne Mathison, a Ben Greet pastoral player, who, at such short notice, played in Henry Arthur Jones's previous Duke of York's play, The Lackey's Carnival, the character that Evelyn Millard refused because she would not speak a certain line in it.

As to the little one-act farce called The Red Knave, written by Actor A. E. Drinkwater, that proved somewhat ineffective by reason of the author's over-insistence upon theatricality of dialogue. May Harvey, as a rustic heroine, and Forbes-Robertson's young niece, Beatrice, as a high-born heroine, played well, but the men were weak. In A Pair of Spectacles, Hare was even more delightful than hitherto as dear old Benjamin Goldfish; so I did not altogether regret my journey to far off Notting Hill.

As to the Girl from Maxim's, presented before a crowded house at the Criterion the night before last, I cannot offer congratulations upon this production any more than I could upon the same manager's production of Henry Arthur Jones's new play, The Princess's Nose, at the Duke of York's last week. As to the last named play, however, I may here mention that it was last night witnessed by Britain's Heir-Apparent, who was lately a Duke of York himself.

The Girl from Maxim's being, of course, well-known in your city, needs no description from me. I have only to say that your Gawain went expecting to find a good rollicking play—one, indeed, bearing out the description on the American printing in the streets—namely, A Whirlwind of Fun. But, alas! he found the piece trivial, towdy and ill-adapted, although the adaptor certainly deserves some credit for steering over certain very risky, not to say audacious, points in the French original. The piece opened promisingly, indeed; the first act contained some funny bits, but it soon dwindled away and became more vulgar than vivacious. Kind friends in front—and many of them at first showed a disposition to be very kind—soon got bored with the old fashioned and bad tasteful spiritualistic business about the Angel Gabriel, the can-can kicking, and the tokens of disapproval were very marked at the finish. Of course, as in the case of The Princess's Nose, The Girl from Maxim's may draw for awhile in spite of its being like that equally unhealthy work—almost universally condemned by the London press. The principal players—namely, Beatrice Ferrar, in the much deodorised name part; Herbert Standing as General Petitpont, and R. W. Garden as Dr. Petitpont, all worked nobly; but after the first act their task was like that of making bricks without straw. I trust that Manager C. Frohman, if only for the people that he employs for his London enterprises, will soon treat us to better toned plays than his two latest.

The above-mentioned "Flying Matinee" case should be of interest to all resident and touring managers, English, American and otherwise. This is how it and the two named events concerned fell out: Wilfred Cotton and Ralph Le Butt booked a date with their My Friend the Prince company at the Grand, Woolwich, a garrison town of large dimensions, ten miles down the Thames. Before their company got there the Woolwich Grand's lessee also booked George Alexander and the St. James company to give a flying matinee the same week. That is to play the Wilderness at Woolwich and to return to the St. James the same night. The My Friend the Prince company alleged that the engagement of Alexander, after they had booked their date, sent down the receipts of their attraction. After much expert evidence on both sides from all sorts of leading managers, the jury found that in the resident manager giving this "flying matinee" without consulting Cotton and Le Butt, the contract with them had been infringed and damage had been done. Whereupon the judge gave a verdict for £30 and costs.

GAWAIN.

Beautiful throughout—TRINITY CHIMES.

THE BROOKLYN STAGE.

Saturday, March 29.

Every theatre in the borough has this year been much harder hit than usual by observance of Holy Week, the general business reaching its very lowest ebb.

Under Southern Skies at the Montauk, for its first Brooklyn date, served to present Grace George in attractive guise. Floradora next fills its third booking on this stage, the cast embracing the names of some of those who, though identified with the original run in Manhattan, have not yet been heard in the same roles locally. The Bostonians, with Maid Marian, are due on April 7.

At Hyde and Behman's, Mrs. Thorndyke Boucicault, supported by Herbert Pattee, were seen in A Proper Impropriety. Julian Rose tickled his hearers with Yiddish conceits, Harrigan juggled, Mlle. Rialto danced with brilliant light effects, Mr. and Mrs. Robyns illustrated The Morning After, Smith, Doty and Coe employed various instruments in an acceptable musical turn, Maud Meredith sang, Hastus and Banks proved popular exponents of the "fast black" school, while Smith and Dorsto were satisfactory in new methods more or less original. Manager Henry W. Behman next offers Clayton White and Marie Stuart in the "steenth" return engagement of Dickey, Alf Grant, Goggin and Davis, Maude Nugent, Shean and Warren, Everett Sisters, Grapewin and Chance, also Dreher and Bigger.

The Amphion, after a week's closure, will reopen on Easter Monday with Mary Mannering as Janice Meredith, and Grace George is underlined for the week following.

The Orpheum's olio offered Augustus Cook in his playlet, Napoleon, the Nicholls Sisters in their unapproachable black-face turn, Caron and Herbert in their familiar act, Coleman's dogs and cats, Maud Beall Price, the Maginleys, Billy Van, Les Trois Dumondis, Harry Lacy, and Ida Van Siclen, and the Brothers Carlos. Manager Percy Williams next presents Jean Marcel's Art Studies and Ray Raliah, Lucille Saunders, O'Brien and Havel, Mattie Keene, Sugimoto's Japs, Sydney Grant, Deemo Brothers, the talking horse Bonner, the great Goldin, also Grant and Grant.

The Grand Opera House had E. M. Holland and Eben Holden, which Manager Lewis Parker replaces with Knute Erickson and Yon Yonson, Dunman Thompson and The Old Homestead coming in on April 7.

Howard and Emerson, with A New York Girl, was the Star's occupants, Manager William L. Bissell's next booking being Al. Reeves and his contingent.

A Thoroughbred Tramp, truthfully described as the "limit" in melodrama, was Manager Nick Norton's ante-Easter offering at the Bijou, where with fitting appropriateness the underline is The Penitent.

The Gayety's line of prosperity in the burlesque field continues unabated, Manager James J. Clarke succeeding The World Beaters with Harry Morris' Twentieth Century Maids.

Terry McGovern and his younger brother, Hughey, had things their own way with The Road to Ruin at the Folly. Manager William J. Hyde's next feature will be Mr. and Mrs. Kellar, it being their first booking in this section of Brooklyn.

The third appearance of Kubelik at the Brooklyn Academy of Music on March 24, it being his final concert in this country, was by far the most enjoyable performance of the series. Not only was the audience the largest he has yet faced here, but his selections all had a melody and rhythm that appealed to the lay ear, as well as did the technical skill of the virtuoso to the more scientific.—Sousa's Band will play at the Academy of Music on Tuesday, April 1, under the direction of Manager William T. Grover.—Relating to the injunction applied for by Ira Leo Bamberger on March 22, to restrain the Hyde and Behman Amusement Company from giving over the Amphion to the use of the Spooner Stock for next season, one of the large stockholders in the Amphion corporation said to the writer on the Thursday preceding, that the Amphion would either continue its present policy or else remain closed. The gentleman in question was most particular in not wishing to be considered as reflecting in the slightest degree upon Mrs. Spooner in any sense. He stated that he had made it a point to attend performances of all the competing local stock organizations, and was quite ready to award the palm to that manageress and her company. In fact, he was free to say that he had often sat through one dollar and a half presentations at the Amphion that would not compare in merit to the Spooner production that he saw at the Folly. Nevertheless, he and his fellow shareholders would resist to the last the intention of getting a 10-20-30-50-75 schedule in force at the Amphion, at least until such time as the opening of the new East River Bridge had fully demonstrated what character that neighborhood would assume.

JUSTAND FAIR.

THE STOCK COMPANIES.

At the Park Theatre The Man from Mexico was the Spooner Stock company's offering. The presentation of H. A. Du Souchet's very amusing farce was marked by unusual vim and spirit upon the part of all the players, resulting in an uncommonly good performance. Augustus Phillips has rarely been more happily cast than as Benjamin Fitzbow, and the abundance of fun there is in the part he extracted in full. His quiet, natural methods in the complicated and comic situations enhanced their value and further established his ability as a comedian. Edna May Spooner's opportunities in the role of Clementina Fitzbow were limited, but her keen sense of humor and the intelligence and skill with which she took advantage of those that were given her, made the character equally as interesting as the principal one. Cecil Spooner as Nettie Majors was again restricted by a small part that she made as prominent as possible. Walter Wilson as Lovesill and Jessie McAllister as Sallie Graice were both excellent. C. C. Palmer was intrusted with the best part he has yet had, as Von Bulow Bismarkn Schmidt, that he acted cleverly. Edwin Curtis contributed a good character sketch as Cook, and Robert Ransom, Harold Kennedy, Isaac Payton, Ben Wilson, W. S. West, Helen Nixon, and Tom Shseley did creditable work in other parts. The staging and stage-management were customarily commendable. In the last act a Spanish dance and medley, finely arranged by Cecil Spooner, was interpolated by a sextette, composed of Edna May and Cecil Spooner, Augustus Phillips, Harold Kennedy, Jessie McAllister, and Ben Wilson, that won five or six richly deserved encores. Edna May Spooner offered a surprise to Brooklynites by the grace and beauty of her dancing, thereby adding a hitherto unsuspected accomplishment to the many she was before known to possess. A special feature appropriate to the week was Miss Spooner's impressive singing of "The New Born King," with new electrical effects, described elsewhere in THE MIRROR. Claude Thardo pleased with a new quota of songs and some old favorites. The business was very good despite Holy Week. This week, A Young Wife.

The return of Valerie Bergere to the Columbia Theatre Stock company was the occasion for much rejoicing upon the part of the theatre's patrons, and as Lady Isabel and Madame Vine in East Lynne she duplicated her previous popularity. The dual role was one that she had not enacted before, and her conception of it was in many respects new. Others in the cast were Frank R. Camp, E. L. Snader, James A. Bliss, Edward Mackay, John F. Birch, Pietro Lease, Rose Stuart, Gertrude Berkeley, Grace Ainsworth, and Little Lottie Trinnere. This week, Under Two Flags, in which Miss Bergere won favor as Cigarette the second week of the season, has been revived.

Corse Payton's Theatre company presented Mr. Barnes of New York last week in its usual pleasing fashion to good audiences. The cast included Corse Payton, Kirk Brown, George Hoey, W. A. Mortimer, Charles Barringer, Johnnie Hoey, Claude Payton, Grace Fox, Sadie Radcliffe, Marie Canmore, Marguerite Fields, Clara Austin and numerous others. Johnnie Hoey introduced an original specialty that was very well received. Etta Reed returns to the cast this week in Northern Lights.

The King of the Opium Ring was the Blaney Stock company's bill at Blaney's Theatre last week, and served to entertain goodly numbers with its exciting situations. The cast comprised among others Blaney Toler, Frederick Watson, D. W. C. Jennings, Peter Lang, James Flanagan, R. S. Morey, R. A. Castill, Marie Curtis, Harriet Willard, Adele Le Grue, Ethyl Milton, and Virginia Wilson. This week, Master and Man.

The Elite Stock company at the Gotham Theatre made an interesting choice last week in presenting Leah, the Forsaken. J. K. Hutchinson, Joseph L. Tracy, Edmund Day, Harry MacDonald, Frank Armstrong, Walter Chester, George W. Marks, Jennie Austin, Rose Watson, Emma De Castro, Alice Shepard Davenport, and Ethel Fuller played the chief roles. Business was, as usual, very satisfactory. This week, The Black Flag, to be followed by The New Magdalen.

JOHN WILLIAM SCHMIDT.

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PROFESSIONAL CARDS. PROFESSIONAL CARDS.

HELAINE HADLEY

As Alice Pettingill, The Blind Girl, in Quincy Adams Sawyer, at the Boston Theatre. . .

OPINIONS OF THE PRESS:

NEW HAVEN PALLADIUM, JAN. 2.

Miss Helaine Hadley's rendering of the part of Alice Pettingill, the blind girl, was a fine piece of work, beautiful in her conception of the pathetic features of the character.

BOSTON TRANSCRIPT, MARCH 25.

Miss Hadley's acting of Alice was especially to be commended for its restraint and naturalness.

BOSTON ADVERTISER, MARCH 25.

Charles Dickson shared with Helaine Hadley, as Alice Pettingill, his blind but ultimately restored sweetheart, the credit for much of the pleasure evinced by a large audience.

BOSTON GLOBE, MARCH 25.

Miss Hadley made a sweetly pathetic picture as the blind girl, and won the hearts of all by her clever impersonation.

SPRINGFIELD UNION, JAN. 7.

Helaine Hadley adopted the methods first tried by Clara Morris, in playing the part of the blind Alice Pettingill, for she kept her eyes open, raising them slightly, and played the difficult part very well indeed. She was pathetic without being a sorrowful blot on the gaiety of the other characters, and made the crucial moment, when she discovers her sight is coming back, appear like the crisis of the entire performance.

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For Next Season's TOUR. (Playing the East only). Address until April 29 · · COLUMBIA THEATRE, San Francisco.

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ETHEL FULLER. Leads. Gotham Theatre, Brooklyn, N. Y.

Miss Fuller, as the unfortunate Jewess, magnificently interpreted the role. Her acting was a revelation to the patrons of the house. In the fourth act Miss Fuller rose to a height of dramatic power which surprised every one, and called for her six curtain calls. The play was produced under the personal direction of Miss Fuller, who has the reputation of being as good a stage director as she is an actress.—*Brooklyn Times, Tuesday, March 25, 1902.*

Miss Fuller's characterization of Leah is, perhaps, the best piece of acting this talented actress has done at this house, and rises to a height of ability that brought forth well-merited recognition by the audience last evening. Her denunciation of the false lover in Act IV. was an especially dramatic scene.—*Standard Union, Tuesday, March 25, 1902.*

The scene in which she hurled her curses upon the head of her recreant lover was thrillingly dramatic.—*Brooklyn Citizen, Tuesday, March 25, 1902.*

Miss Ethel Fuller as Leah received three recalls at the end of the third act.—*Brooklyn Eagle, Tuesday, March 24, 1902.*

LILLIAN MAE CRAWFORD

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Western): Merle H. Norton: Joe G. Brown, mgr.): Monroe, La., April 3, Alexandria 4, Washington 5, Opelousas 6, New Iberia 7, Lafayette 8, Lake Charles 9, Jennerette 10, Franklin 11, Houma 12, Thibodeaux 13, Donaldsonville 14, Plaquemine 15, Baton Rouge 16, Natchez, Miss., 17, Vicksburg 18.

A BREEZY TIME (Eastern): Merle H. Norton, mgr.: T. D. Middaugh, mgr.): Kokomo, Ind., April 7, Elwood 8, Alexandria 10, Anderson 11, Muncie 12, Portland 13, Montpelier 16, Decatur 17, Warren 18, Marion 19.

A BREEZY TIME (Southern): Merle H. Norton, mgr.: S. M. La Porte, mgr.): Marion, Ky., April 7, Princeton 8, Clinton 9, Cairo, Ill., 10, Charleston, Mo., 11, Cape Girardeau 12, Anna, Ill., 14, Marion 15, Harrisburg 16, Duquoin 17, Waterloo 18, Edwardsville 19, Litchfield 21, Hillsboro 22, Pana 23, Taylorville 24, Springfield 25.

A BUNCH OF KEYS (Gus Bothner, mgr.): Ottawa, Can., March 31-April 2, Ogdensburg, N. Y., 3, Watertown 4, Utica 5.

A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): Morrison, Ia., April 1, Macomb 4, Lewiston 5, Canton 7, Clinton 8, Brazil 10, Effingham 11, Sullivan 12.

A CRAZY GUY (W. J. Vaill, mgr.): St. Louis, Mo., March 31-April 5, Detroit, Mich., 7-12.

A DANGEROUS WOMAN: Cincinnati, O., March 30-April 5.

A GAMBLER'S DAUGHTER (J. M. Ward and R. L. Cree, mgrs.): Providence, R. I., March 31-April 5.

A HOMESPUN HEART (Walter Floyd, mgr.): Baltimore, Md., March 31-April 5.

A HOOSIER DAISY (G. H. Elder, mgr.): Kirksville, Mo., April 1, Macon 2, Brookfield 3, Chillicothe 4, Cameron 5, Leavenworth, Kan., 6, Lawrence 7, Topeka 8, Atchison 9, St. Joseph, Mo., 11, 12, Council Bluffs, Ia., 13, Atlantic 15, Carroll 16, Sioux City 17, 18, Norfolk, Neb., 19.

A JOLLY AMERICAN TRAMP (C. D. Newell, mgr.): Youngstown, O., March 31-April 5.

A MAN OF MYSTERY (Alvin A. Jack, mgr.): Port Washington, Wis., April 2, Sheboygan Falls 3, Plymouth 4, Kiel 5, 6, Appleton 7, Omro 8, 9, Princeton 10, Portage 12, La Crosse 14, Mauston 15, Tomah 16, Seattle 17, Marshfield 20.

A MERRY CHASE (Lyman Brothers): Bloomfield, Ind., April 1, Newton, Ill., 2, Sullivan 3, Arcola 4, Monticello 5, Fairbury 7, Monticello, Ind., 8, Alexandria 9, Elwood 10, Kokomo 11, Marion 12, Bluffton 14, Niles, Mich., 17, Benton Harbor 18, Valparaiso, Ind., 19.

A POOR RELATION (Fred G. Berger, mgr.): Sandusky, O., April 1.

A RAGGED HERO (Richards and Fielding, mgrs.): Milwaukee, Wis., March 30-April 5, Chicago, Ill., 6-12, Grand Rapids, Mich., 13-15, Toledo, O., 17-19.

A ROMANCE OF COON HOLLOW (C. E. Callahan, mgr.): Pekin, Ill., April 1, Canton 2, Rockwell 3, Pennsboro 4, Pittsfield 5, Springfield 6, Jerseyville 7, Brownsville 8, Taylorville 9, Champaign 11, Bloomington 12, Alton 13, Pontiac 14, Kankakee 15, Danville 16, Terre Haute 17, Mattoon 19.

A RUN ON THE BANK (Feney and St. John): Pittsburg, Kan., April 1, Cadillac 2, Grand Rapids 3-5, Muskegon 6, Big Rapids 7, Cadillac 9, Traverse City 10, Manistee 11, Kalkaska 12, La Salle, Ill., 13, Dixon 14, Canton 15, Springfield 16, Springfield 19.

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A SPLENDID IDEA (Frank Lea): Dublin, N. Y., March 31-April 5, Oil City 7-12.

A STRANGER IN A STRANGE LAND (Hall and Kennedy, mgrs.): Dublin, N. Y., March 24-29.

A TEXAS STEER: Dunbar, N. Y., April 1, Salamanca 2, Kinzua, Pa., 3, Oil City 4, Steubenville 5, Cleveland 7-12.

A THOROUGHBRED TRAMP (Lawrence Russell, mgr.): St. Charles, Mo., April 3, Alton, Ill., 4, Keokuk, Ia., Canton 6, Ft. Wayne, Ind., 9, Hartford City 10, Marion 11, Kokomo 12, La Salle, Ill., 13, Dixon 14, Canton 15, Springfield 16.

A THOROUGHBRED TRAMP (Elmer Walters): New York city March 31-April 5, Hoboken, N. J., 7-9.

ADAMS, MAUDE: Chicago, Ill., March 24-April 5.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.

ALL A MISTAKE (Townsend and Powers, mgrs.): Lowville, N. Y., March 31, Boonville April 1, Mohawk 2, Gouverneur 3, Ogdensburg 4, Massena 5, Malone 7, Plattsburg 8, Rouse's Point 9, Morrisonville 10, Keeseville 11, Granville 12, Hudson 14, Glens Falls 15, Saratoga 16, Amsterdam 17, Johnstown 18, Gloversville 19, Fonda 21, Schenectady 22, Troy 23, Albany 24-26, Utica 28-30.

ALLEN, VIOLA: Minneapolis, Minn., March 31-April 5, St. Paul 6-9.

ALL FOR A BUFFALO (Mr. and Mrs. Kinsey): Ansonia, O., March 31-April 5.

AN AMERICAN GENTLEMAN (William Benedit; W. S. Butterfield, mgr.): Chicago, Ill., March 30-April 19.

AN AMERICAN GIRL (A. G. Scammon, mgr.): New Haven, Conn., April 3-5.

ARE YOU A BUFFALO (Gus Hill, mgr.: Mansfield, O., April 7, Canton 8.

ARIZONA: Topeka, Kan., April 1, Lawrence 2, Fort Scott 3, Carthage, Mo., 4, Webb City 5, Springfield 6, Sedalia 8, Jefferson City 9, Springfield, Ill., 10, Jacksonville 11, Decatur 12.

ARTHUR, JOHN: Kingman, Kan., April 1, Larned 2, Great Bend 3, Newton 4, McPherson 5, Sterling 7, Lyons 8, Little River 9, Ellsworth 10, Salina 11, Abilene 12, Strong City 14, Harrington 15, Topeka 16, Beloit 17, Mankato 18, Concordia 19.

AT CRIPPLE CREEK (Whittaker and Lawrence): Louisville, Ky., March 30-April 5, Chicago, Ill., 6-12.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Philadelphia, Pa., March 31-April 5, Baltimore, Md., 7-12.

AUBREY STOCK (Mittenthal Bros., mgrs.): New Orleans, La.—indefinite.

AUNT JERUSHA: Polla, Ia., April 1, Prairie City 2, Buckton 3, Stuart 4, Guthrie Centre 5, Atlantic 7, Hamburg 8, Manning 9, Carroll 10, Jefferson 11, Lanyville 12, Rockwell City 14, Sac City 15, Schaller 16, Storm Lake 17, Cherokee 18, Storm Lake 19, Sioux City 21.

BAILHAM, DANIEL: Houston, Tex., March 31-April 5, Galveston 7-12, San Antonio 14-19.

BARRYMORE, ETHEL: Boston, Mass., March 24-April 12.

BELLEW, KYRLE (Liebler and Co., mgrs.): New York city March 30-May 31.

BELLOWS STOCK (Walter Clarke Bellows, mgr.): Washington, D. C., Oct. 14—indefinite.

BEN HUR: Boston, Mass., March 17—indefinite.

BIJOU THEATRE: New Orleans, La., March 10—indefinite.

BINGHAM, AMELIA: New York city Jan. 27—indefinite.

BLANEY STOCK (Charles E. Blaney, mgr.): Newark, N. J.—indefinite.

BLANEY STOCK (Charles E. Blaney, mgr.): Brooklyn, N. Y., Dec. 23—indefinite.

BOYLE'S STOCK: Nashville, Tenn., Jan. 20—indefinite.

BROWN'S IN TOWN (Frank Hennessy, mgr.): Waterbury, Conn., March 31-April 2, New London 3, Putnam 4, Attleboro, Mass., 7, Mystic, Conn., 8, Westerly 9, Pawtucket, R. I., 10-12.

BURGESS, BESS (The County Fair; W. A. Brady, mgr.): South Bend, Ind., April 1, Boston, Mass., 7—indefinite.

CANFIELD, MRS. PATRICK (Liebler and Co., mgrs.): Newark, N. J., March 31-April 5, Pittsburg, Pa., 7-12, St. Louis, Mo., 14-19.

CARTER, MRS. LESLIE (David Belasco, mgr.): New York city, Dec. 23—indefinite.

CAUGHT IN THE WEB (J. H. Dobbins, mgr.): Girardville, Pa., March 31, Mahanoy City April 1, Camden, N. J., 3-5, Paterson 7-10, Elizabeth 11, Tarrytown, N. Y., 14, Fishkill 15, Catskill 16, Albany 17-19.

CLARKE, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., March 24-April 5.

COHAN'S FOUR: Pittsburg, Pa., March 31-April 5.

COLLIER, WILLIAM (Jacob Litt, mgr.): New York city Feb. 10—indefinite.

COLUMBIA THEATRE STOCK (Greenwall Circuit, mgrs.): Brooklyn, N. Y., Aug. 31—indefinite.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Feb. 3—indefinite.

DAMONES OF PARIS (Mittenthal Bros.; J. H. Murray, manager): Camden, N. J., March 31-April 2, Wilmington, Del., 4, 5, Philadelphia, Pa., 7-12.

DE TOURNEY, MADAME ELSIE (Rev. G. Hinebaugh, mgr.): Boston Harbor, Mich., March 31-April 1, Michigan City, Ind., 2, South Bend 3, Plymouth 4, 5, Nappanee 7, 8.

DE WOLF, ELSIE: Wilmington, Del., March 31.

DONNELLY, HENRY V., STOCK: New York city—indefinite.

DOWN AND UP (Hickman Bros.): Reading, Pa., April 3-5.

DOWNING, ROBT.: Petersburg, Va., April 5.

DOWN MOBILE (Lincoln J. Carter's): Dayton, O., April 1, Greenville 2, Lima 3, Lansing, Mich., 4, 5.

DREW, JOHN (Second in Command): Worcester, Mass., March 31, Springfield April 1, Northampton 2, Hartford, Conn., 3, Bridgeport 4, New Haven 5.

DUFFY'S JUBILEE (Frank W. Nason, mgr.): Walton, N. Y., April 3, Sidney 4, Whitneys Point 10, Marathon 11, Cazenovia 14.

EAST LYNNE (Inez Forman; J. Fraser Crosby, Jr.; Frank Burt, mgr.): Indianapolis, Ind., March 31-April 2, Dayton, O., 3-5, Columbus 7-9, Springfield 10, Greenfield, Ind., 11, Mattoon, Ill., 12, St. Louis, Mo., 13-19.

EDEN MOLDEN (Charles Frohman, mgr.): Easton, Pa., April 1, Paterson, N. J., 4, 5.

EMMONS, ROBERT (Soldiers of Fortune): New York city March 17—indefinite.

EMPIRE BELLE: Cincinnati, O., March 30-April 5.

EMPIRE STOCK CO. (E. M. Gotthold, mgr.): Brooklyn, N. Y., Sept. 16—indefinite.

EMMETT, J. K. (FRITZ), AND GILSON, LOTTIE (The Outpost): Elmira, N. Y., April 1, Geneva 2, Corning 3, Utica 4, Gloversville 5, Oswego 7, Cortland 8, Rome 9, Albany 10-12, Bridgeport, Conn., 13-15, Wilkes-Barre, Pa., 21-26.

EMPIRE THEATRE STOCK: New York city Dec. 23—indefinite.

FABIA ROMANI (Aldee Benedict's; J. B. Murray, mgr.): Dayton, Tenn., April 1, Harriman 2, Knoxville 3, Johnson City 4, Bristol 5, Wytheville, Va., 6, Danville 8, South Boston 10, Charlottesville 11, Winchester 12, Martinsburg, W. Va., 14.

FALEY, FLETCHER (Floyd E. Briggs, mgr.): Wilson, Kan., April 1, Lincoln 2, Minneapolis 3, Sept 4, Beloit 5.

FAUST (Porter J. White's): Clearfield, Pa., April 1, Philipsburg 2, Lock Haven 3, Sunbury 4, Danville 5, Bloomsburg 7, Berwick 8, Mt. Carmel 9, Milton 10, Canton 11, Wellsboro 12.

FAVERSHAM, Wm. (A Royal Rival): Cincinnati, O., March 31-April 5.

FINNIGAN'S BALL (Ollie Mack, mgr.): Norristown, Pa., April 1, Bethlehem 2, Allentown 3.

FISKE, MRS.: Boston, Mass., March 31.

FOR HER SAKE: Austin, Minn., March 31, Decorah, Ia., April 1, Independence 2, Cedar Falls 3, Clinton 4, West Liberty 5, Davenport 6, Iowa City 7, Grinnell 8, Newton 9, Gladstone 10, Washington 11, Muscatine 12, Rock Island, Ill., 13.

FOXY GRANDPA (Wm. A. Brady, mgr.): New York city Feb. 17—indefinite.

WILEY, DANIEL: Louisville, Col., April 1, Grand Junction 2, Provo, U., 3, Salt Lake 4-12, Ogden 14, Pocatello 15.

FRIEND HABEL: Paterson, N. J., March 31-April 2.

FROHMAN, DANIEL, STOCK: New York city Jan. 7-April 5.

GEORGE, GRACE (W. A. Brady, mgr.): Richmond, Va., April 3, 4.

GOLDEN, RICHARD (Old Jed Prouty; W. H. Rudolph, mgr.): Green Bay, Wis., April 1, Oshkosh 4, Muskegon 5, Kalamazoo 7, Battle Creek 8, Lansing 9, Bay City 10, Saginaw 11, Pontiac 12, Worcester, O., 14, Massillon 15, Akron 16, New Philadelphia 17, Wheeling, W. Va., 18, Rochester, Pa., 19.

GOODWIN, N. C., AND MAXINE ELLIOTT: Kansas City, Mo., March 31-April 2, St. Joseph 3, Omaha, Neb., 4, 5, Denver, Col., 7-12, Pueblo 14-19.

GREENWALL, HENRY, STOCK: New York city—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city Aug. 31—indefinite.

HACKETT, JAS. K. (Richard Dorney, mgr.): New Orleans, La., March 24-April 5.

HANFORD, CHARLES B. (James B. Belcher, mgr.): Vancouver, B. C., April 1, New Westminster 2, New Whatcom, Wash., 3, Everett 4, Olympia 5, Hoquiam 7, Aberdeen 8, Vancouver 9, Astoria, Ore., 10, Salem 11, Portland 12, Dallas 14, Walla Walla, Wash., 15, Pendleton, Ore., 16, Baker City 17, Boise City, Ida., 18, Pocatello 19.

HAPPY HOOLIGAN (Gus Hill; Al. Dolson, mgr.): Rochester, N. Y., March 31-April 2, Syracuse 3-5, Brooklyn 7-12, Newark, N. J., 14-19.

HASWELL, PERCY, STOCK: Baltimore, Md., Dec. 25—indefinite.

HEARTS OF THE BLUE RIDGE (Dorothy Lewis): Toronto, Can., March 31-April 5, Buffalo, N. Y., 7-12.

HELLO, BILL: Chattanooga, Tenn., April 1, Birmingham, Ala., 2, Greenville, Miss., 3, Columbus 4, Memphis, Tenn., 5, Vicksburg, Miss., 7, Jackson 8, Meridian 9, Selma, Ala., 10, Mobile 11, 12, New Orleans, La., 13-19.

HOLLAND, MILDRED: Buffalo, N. Y., March 24-April 5.

HUMAN HEARTS (Southern): Warren, O., April 2, Sharon, Pa., 3, Salem, O., 4, Akron 5, Elyria 7, Ashland 8, Massillon 9, Youngstown 10, East Liverpool 11, Rochester, Pa., 12, Pittsburg 14-19.

HUMAN HEARTS (Eastern; Jesse Blanchard, mgr.): Manchester, N. H., April 3-5.

HUMAN HEARTS (Western; Allen A. Hampton, mgr.): Canon City, Col., April 1, Florence 2, Cripple Creek 3, Pueblo 4, Colorado Springs 5, Denver 6-12.

HUNTING FOR HAWKINS (William Gray, mgr.): Marinette, Wis., April 1, Provencut, Mich., 2, Ashland, Wis., 3.

IRWIN, MAY (H. B. Sire, mgr.): Richmond, Va., April 1, Columbia, S. C., 2, Savannah, Ga., 4.

JEFFERSON, JOSEPH: Memphis, Tenn., April 2.

JERRY JUDSON'S JAG (Robert B. Reay, mgr.): Naugatuck, Conn., April 1, Watertown 2, Bristol 3, Colchester 4, Willimantic 5.

KEENAN, FRANK (Hon. John Grigsby): Akron, O., March 31, Canton April 1, Johnstown, Pa., 2, Steubenville, O., 3, New Philadelphia 4, Zanesville 5, Youngstown 7, Marion 8, Newark 9, Sandusky 10, Coldwater, Mich., 11, Flint 12, Jackson 14, Battle Creek 15, Saginaw 16, Bay City 17, Muskegon 19.

KELCEY-SHANNON (Harry B. Pearce, mgr.): New York city Feb. 24—indefinite.

KEROYLE, BENNESSY (Other People's Money; R. L. Johnson, mgr.): Emporia, Kan., April 1, Ottawa 2, Topeka 3, Atchison 5, Soldiers' Home 7, Leavenworth 8, Lawrence 9, Manhattan 10, Concordia 11, Junction City 12, Abilene 15, Salina 16, Hutchinson 17.

LIFE (Rich and Harris): New York city March 31—indefinite.

LITTLE TRIXIE: Denison, O., April 5, Cadiz 7, Wellsville 8.

LOST IN NEW YORK: St. Louis, Mo., March 30-April 5.

LOST IN THE DESERT (W. B. Moore, mgr.): New York city March 31-April 5, Jersey City, N. J., 7-12.

LOST RIVER: Albany, N. Y., April 3-5.

LOVERS' LANE (Eastern; W. A. Brady, mgr.): Hamilton, Can., April 2.

MACDOWELL, MELBOURNE (F. W. Willard, mgr.): San Francisco, Cal., March 17-May 4.

MACK, ANDREW (Tom Moore; Rich and Harris, mgrs.): St. Paul, Minn., March 30-April 2, Minneapolis 3-5.

MALONEY'S WEDDING DAY (Jas. L. McCabe; H. H. Frazee, mgr.): Bardwell, Ky., April 1, Cairo, Ill., 2, Peoria 4, Kewanee 5, Rock Island 6, Muscatine, Ia., 7, Fairfield 8, Iowa City 9, Clinton 10, Oskaloosa 11, Marshalltown 12, Waterloo 14, Rockford, Ill., 15, Pullman 19, South Chicago 20.

MAM'ZELLE 'AWKINS (George R. White, mgr.): Cleveland, O., March 22-April 5, Brighton Beach—indefinite.

MANN AND LIPMAN (All on Account of Eliza): New York city, N. Y., March 31-April 5, Troy 7, Syracuse 8, Ithaca 10, Rochester 11, 12, Geneva 14, Utica 15, Schenectady 16, Middletown 17, Newburg 18, Gloversville 19.

MANNERING, MARY (Frank McKee, mgr.): Brooklyn, N. Y., March 31-April 5.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Chicago, Ill., March 3-April 5.

MAN'S ENEMY: Newark, N. J., March 31-April 5, New York city, N. Y., 7-12, Brooklyn 14-19.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Woonsocket, R. I., April 1, Attleboro, Mass., 2, Brockton 3, Waltham 4, Marlboro 5, Lynn 7, Newburyport 8, Tegus, Me., 9, Lewiston 10, Bangor 11, 12, Augusta 14, Biddeford 15, Portsmouth, N. H., 16, Haverhill, Mass., 17, Lowell 18, 19.

MAN TO MAN (Butterfield and Brouillon, mgrs.): Rotterdam, N. J., April 3-5, Troy, N. Y., 7, Utica 8, 9, Syracuse 10-12.

MELVILLE, ROSE (Sis Hopkins; J. R. Sterling, mgr.): Jersey City, N. J., March 31-April 5.

MILLER, HENRY: Chicago, Ill., March 31-April 5, Toronto Can., 7-12.

MODJESKA-JAMES: Battle Creek, Mich., April 1.

MONTE CRISTO (Edwin Southern; Edwin Patterson, mgr.): Mexia, Tex., April 1, Corsicana 2, Kaufman 3, Terrill 4, Mineola 5, Tyler 7, Henderson 8, Carthage 9, Timpson 10, Nacogdoches 11, Longview 14, Pittsburg 15, Texarkana 16, Sulphur Springs 17, Paris 18, Sherman 19.

MOROCCO BOUND (A. H. Chamberlyn, mgr.): Boston, Mass.—indefinite.

MURPHY, JOSEPH: Birmingham, Ala., March 31, April 1, Selma 2, Pensacola, Fla., 4, New Orleans, La., 6-12, Natchez, Miss., 14, Vicksburg 15, Greenville 16, Memphis, Tenn., 17, 18.

MURRAY AND MACK (Shooting the Chutes; Ollie Mack, mgr.): Paris, Tex., April 1, Greenville 2, Pittsburg 3, Tyler 4, Marshall 5, Hot Springs Ark., 7, Little Rock 8, Memphis, Tenn., 9, Jackson 10, Fulton, Ky., 11, Cairo, Ill., 12, St. Louis, Mo., 13-19.

MY FRIEND FROM ARKANSAS: Des Moines, Ia., March 31-April 2, Hampton 3, Mason City 7, Waterloo 10, Oelwein 11, West Union 12, Prairie du Chien, Wis., 14.

NAUGHTY ANTHONY (Sylvester Maguire, mgr.): East Liverpool, O., April 2, Rochester, Pa., 3, New Castle 4, McKeesport 5.

NEILL, JAMES: Los Angeles, Cal., March 16-April 19.

NEW AMERICAN STOCK: Chicago, Ill.—indefinite.

NEW EIGHT BELLS (Brothers Byrne; W. E. Hick, mgr.): Cincinnati, O., March 30-April 5.

NIELSON, BERTENSE (C. A. Arthur, mgr.): Guthrie, Ok. T., April 1, Stillwater 2, Pawnee 3, Perry 4, Winfield, Kan., 5, Wichita 10, 11, Independence 15, Columbus 17, Parsons 18, 19.

NIP AND TUCK (Harry Webber): Alliance, Neb., April 1, Crawford 2, Edgemont, S. D., 3, Fort Robinson 4, Hot Springs 5, Rapid City 7-9.

OLCOTT, CHAUNCEY: Providence, R. I., March 30-April 5.

OLE OLSON (Ben Hendricks; Will G. Wheeler, mgr.): Chicago, Ill., March 30-April 5, Sheboygan, Wis., 6, Berlin 7, Oshkosh 8, New London 9, Waupaca 10, Wausau 11, Rhinelander 12, Antigo 14, Oconto 15, Menominee 16, Green Bay 17, Kaukauna 18, Appleton 19.

ON THE SUWANEE RIVER (C. M. Pateo, mgr.): Worcester, Mass., March 31-April 5.

ORPHEUM: Washington, D. C., March 31-April 5, Cincinnati, O., 7-19.

OUR NEW MINISTER (Milley and Conyers, mgrs.): Youngstown, O., April 1, 2, Akron 3, Lorain 4, Canton 5, East Liverpool 7, Oil City, Pa., 8, Sewickley 9, Kane 10, Niagara Falls, N. Y., 12, Toronto, Can., 14-19, Buffalo, N. Y., 21-26.

PAYTON, CORSE, THEATRE (Corse Payton, prop. and mgr.): Brooklyn, N. Y., Sept. 2—indefinite.

PECK'S BAD BOY (Eastern; Geo. W. Heath, mgr.): Hornellsville, N. Y., March 31, Wellsville April 1, Corning 2, Bath 3, Waverly 4, Elmira 5, Towanda, Pa., 7, Athens 8, Troy 9, Bellefonte 10, Lewistown 11, Harrisburg 12.

PECK'S BAD BOY (Western): Manitowoc, Wis., April 1, Sheboygan 2, Racine 3, Waukegan 4, Elgin 5, Blue Island, Ill., 7, Three Rivers 8, Coldwater, Mich., 10, Hillsdale 11, Jackson 12, Albion 14, Marshall 15, Charlotte 16, Grand Rapids 17-19.

PENNSYLVANIA (C. E. Gibbons, mgr.): Pittsburg, Pa., March 31-April 5, Allegheny, N. Y., 6, Olean 7, New York 8, 9, Havre de Grace, Md., 10, Columbia 11, Cincinnati 12, Hartwell 13, Hamilton 14, Annapolis 15.

PUDD'NHEAD WILSON (Shipman Bros., mgrs.): New Brunswick, N. J., April 1, Bridgeport 2, Stamford, Conn., 3, Bridgeport 4, Hartford 5, 6, Wallingford 8, Whitinsville 10, Palmer, Mass., 11, Ware 12.

PUT ME OFF AT BUFFALO (Fisher and Carroll; Frank Rosenau, mgr.): Allegheny, Pa., April 2, Harrisburg 3-5, Baltimore, Md., 7-12, Norfolk, Va., 14-19.

QUINCY ADAMS SAWYER: Boston, Mass., March 24-April 5, Milford, Mass., 7, Woonsocket, R. I., 8, Fall River, Mass., 9, New Bedford 10, Taunton 11, Newport, R. I., 12, Brockton, Mass., 14, Rowland 15, Plymouth 16, Chelsea 17, Gloucester 19.

QUO VADIS (No. 1; Whitney and Keenan; Chas. M. Richards, mgr.): Atlanta, Ga., March 31-April 5, Augusta 7, Columbia, S. C., 8, Charleston 9, 10, Washington, D. C., 7-12, Baltimore, Md., 14-19.

QUO VADIS (Southern; Carpenter's; E. H. Fitzsimmons, mgr.): Decatur, Ala., April 1, Florence 2, Tuscumbia, Tenn., 3.

RAILROAD JACK (Sig. Sautelle; Geo. Griffin, mgr.): Williamsville, Conn., April 1, Willimantic 2, Meriden 3, Danbury 4, Naugatuck 5, Derby 7, Stamford 8, Thompson 10, Waterbury 11, 12, Torrington 14.

RAYE, THE (Johnny and Emma; A Hot Old Time; Geo. Clement, mgr.): Boston, Mass., March 31-April 5, Williamantic, Conn., 7, Derby 8, Meriden 9, Hartford 10-12, New York city 14-19.

REAPING THE HARVEST (Miles Berry, mgr.): South McAlester, I. T., April 1, Ft. Smith, Ark., 2, Fayetteville 3, Springfield, Mo., 4, Aurora 5, Webb City 6, Carthage 7, Pittsburg, Kan., 8, Chanute 9, Iola 10, Ottawa 11, Topeka 12, Leavenworth 13, St. Joseph, Mo., 15, 16, Sioux City, Ia., 19.

REEVES-SMITH, H. (A Brace of Partridges): Boston, Mass., March 24-April 5.

ROBSON, ANDREW (Richard Carvel): Wheeling, W. Va., April 1, Washington, Pa., 2, Uniontown 3, Clarksburg, W. Va., 4, Fairmount 5, Parkersburg 6, Charleston 7, Hamilton 8.

ROBSON, STUART: Cleveland, O., March 31-April 5, Chicago, Ill., 7-19.

ROGERS BROTHERS IN WASHINGTON: Detroit, Mich., March 31-April 5.

ROYAL LILIPUTIANS: Philadelphia, Pa., March 30-April 5, Washington, D. C., 7-12, Baltimore, Md., 14-19.

RUDOLPH AND ADOLPH (Daniel and Charles Mason): Philadelphia, Pa., March 31-April 5.

RUSSELL, ANNIE: Philadelphia, Pa., March 31-April 5.

SHORE ACRES (Herne's: Wm. B. Gross, mgr.): Toronto, Can., March 31-April 5, Providence, R. I., 7-12, Fall River, Mass., 14, Newport, R. I., 15, Springfield, Mass., 16.

SI PLUNKARD (J. C. Lewis): Norristown, Pa., April 1, Pottsville 2, Mahanoy City 3, Shenandoah 4, Ashland 5, Mt. Carmel 7, Lewistown 8, Tyrone 9.

SKY FARM (Chas. Frohman, mgr.): New York city March 17—indefinite.

SOTHERN, E. H. (Daniel Frohman, mgr.): Boston, Mass., March 24-April 5.

SPOONER STOCK (Mrs. B. S. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 26—indefinite.

SPORTING LIFE (Walter Sanford, mgr.): Toledo, O., April 1, 2, Toronto, Can., 7-12.

STODDART, J. H. (The Bonnie Brier Bush): Montreal, Can., March 29-April 5.

STUART, RALPH (M. Martin Kallman, mgr.): Seattle, Wash., Jan. 19—indefinite.

SUPERBA (Hanlon's): Montreal, Can., March 31-April 5.

TENNESSEE'S PARDNER (Phil Hunt, mgr.): Cadiz, O., April 1, Martin's Ferry 2, Toronto 3, Wellsburg, W. Va., 4, Bellaire, O., 5, Weston, W. Va., 7, Clarksburg 8, Fairmont 9, Morgantown 10, Washington, Pa., 12, Waynesburg 14, Scottdale 15, Connellsville 16, Martinsburg, W. Va., 17, Annapolis, Md., 18, Elizabeth, N. J., 19.

TEN NIGHTS IN A BAR ROOM (Palmer's): Danville, Ill., April 1, Williamsport, Ind., 2, Fowler 3, Crown Point 4, Chicago, Ill., 5, 6, Racine, Wis., 7, Fond du Lac 8, Green Bay 9, Marinette 10, Escanaba, Mich., 11, Iron Mountain 12, Norway 14, Crystal Falls 15, Republic 16, Gutonagon 17, Rockland 18, Greenland 19.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Sept. 16—indefinite.

THELMA (Eastern): Shelburne Falls, Mass., April 1, North Adams 2, Adams 3, Westfield 4, Turners Falls 5, Troy, N. Y., 7-9, Springfield 10-12.

THELMA (Allen Benedict's): Waynesburg, Pa., April 1, Monongahela 2, McKeesport 3.

THE ACTOR'S HOLIDAY (Miles and Caldwell, mgrs.): Cooperstown, N. Y., March 31, Oneonta April 1, Delhi 2, New Berlin 3, Waterville 7, Sherburne 8, Oxford 9, Cortland 12.

THE CHRISTIAN (San Francisco, Cal., March 24-April 6, Oakland 7, 8, Sacramento 9, Stockton 10, San Jose 11, Fresno 12, San Diego 14, Santa Ana 15, Pasadena 16, Los Angeles 17-19.

THE CLIMBERS: Janesville, Wis., April 1, Rockford, Ill., 2, Milwaukee, Wis., 3-5.

THE CONVICT'S DAUGHTER (Eastern; Geo. Samuels, mgr.): Washington, D. C., March 31-April 5, Philadelphia, Pa., 7-12, Providence, R. I., 14-19.

THE CONVICT'S DAUGHTER (Western; Roland G. Pray, mgr.): East Palestine, O., April 1, Rochester, Pa., 2, Waynesburg 3, Washington 4, Monongahela 5, Uniontown 7, Connellsville 8, Mt. Pleasant 9, Scottdale 10, Johnstown 11, Altoona 12.

THE DAIRY FARM (Western; James H. Wallick's): St. Louis, Mo., March 30-April 5, Chicago, Ill., 6-12, St. Paul, Minn., 13-19.

THE DENVER EXPRESS (Haldon Bros., mgrs.): San Francisco, Cal., March 23-April 1.

THE ELEVENTH HOUR (Western; Lincoln J. Carter's): Butte, Mont., March 30-April 2.

THE EVIL EYE (Tale and Ellis, mgrs.): Cincinnati, O., March 30-April 5.

THE FAST MAIL (Lincoln J. Carter's): Bloomsburg, Pa., April 1, Shenandoah 2, Ashland 3, Jersey Shore 4, Williamsport 5, Lock Haven 7, Bellefonte 8, Philipsburg 9, Altoona 10, Tyrone 11, Johnstown 12, Cambergriff 14, Latrobe 15, Greensburg 16, Canonsburg 17, Washington 18, Washington 19.

THE FATAL WEDDING: Buffalo, N. Y., March 31-April 5.

THE FLAMING ARROW (Lincoln J. Carter's): Chicago, Ill., March 23-April 5.

THE GAMEKEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Dunkirk, Ind., April 1, Marion 2, Kokomo 3, Elwood 4, Anderson 5, Noblesville 7, Middletown 8, Cambridge City 9, Indianapolis 10-12, Dayton, O., 14-16, Columbus 17-19.

THE GIRL FROM CHILI: Meadville, Pa., April 1, Warren 2, Oil City 3, Butler 4, New Castle 5, Vandergrift 7, Scottdale 8, Uniontown 9, Connellsville 10, Fairmount, W. Va., 11, Clarksburg 12.

THE GIRL FROM MAXIM'S: Detroit, Mich., March 31-April 5.

THE GREAT WHITE DIAMOND (Walter Fessler, mgr.): Chicago, Ill., March 9-April 1.

THE HEART OF MARYLAND (David Belasco, mgr.): Lima, O., April 1, Springfield 2, Circleville 3, Paris, Ky., 4, Lexington 5, Parkersburg, W. Va., 9, Zanesville, O., 12, New Castle, Pa., 16, Carlisle 19.

THE IRISH PAWNBROKERS (Gus. W.

ROBINSON, KEL (W. A. Robinson, mgr.): Galion, O., March 31-April 5.
RYAN, DANIEL: Fall River, Mass., March 31-April 5, Haverhill 7-12.
SCHILLER STOCK (C. A. Schiller, mgr.): Newburg, N. Y., March 31-April 5, Providence, R. I., 7-12.
SHANNON, MARIE: Pittsburg, Kan., March 31-April 5.
STAIR'S MADISON SQUARE THEATRE (C. W. Stair, mgr.): Topeka, Kas., March 30-April 5.
SPOONER DRAMATIC F. R. and Allie: W. Dick Harrison, mgr.): Spartanburg, S. C., March 31-April 5, Greenville 7-12, Columbia 14-19.
TELEGAU'S STOCK (E. W. Telegau, mgr.): Breckenridge, Mo., March 30-April 5.
VAN DYKE AND EATON (C. Mack, mgr.): Hagerstown, Md., March 31-April 5.
WAITE COMEDY: Binghamton, N. Y., March 31-April 5, Scranton, Pa., 7-12, Wilkes-Barre 14-19.

OPERA AND EXTRAVAGANZA.

A TRIP TO BUFFALO (Chas. P. Salisbury, mgr.): Pittsburg, Pa., March 31-April 5, Cleveland, O., 7-12.
AUSTRALIAN JUVENILE OPERA (Pollard's; Shipman Bros., Mgrs.): Denver, Col., March 23-April 1, Kansas City, Mo., 2-5, Eau Claire, Wis., 7, 8, Wausau 9, Stephens Point 10, Madison 11, 12, Milwaukee 13-19.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): New Orleans, La., March 30-April 5, Donaldsonville 6, Baton Rouge 7, Natchez, Miss., 8, Vicksburg 9, Greenville 10, Pine Bluff, Ark., 11, Little Rock 12, Memphis, Tenn., 14-16, Jackson 17, Cairo, Ill., 18, Vincennes, Ind., 19.
BOSTON LYRIC (Comeaux Bebeana, mgr.): Kokomo, Ind., April 1, Columbus 2, Madison 3, Anderson 4, Muncie 5.
BOSTON LYRIC OPERA (Col. W. A. Thompson, mgr.): Frankfort, Ind., March 31, Kokomo April 1, Columbus 2, Madison 3, Anderson 4, Muncie 5.
CASTLE SQUARE OPERA: St. Louis, Mo.—indefinite.
CHICAGO OPERA (Henry Cohen, mgr.): Washington, Ia., April 1, Eldon 2, Oskaloosa 3, What Cheer 4, Belle Plaine 5, Newton 7, Pella 8, Knoxville 9, Monitou 10, Mystic 11, Seymour 12, Leon 14, Osceola 15, Ames 16, Perry 17, Carroll 18, Denuison 19.
COLUMBIA COMIC OPERA: Wheeling, W. Va., March 31-April 5, New Castle, Pa., 7-12.
DALY, DAN (The New Yorkers): Philadelphia, Pa., March 24-April 5.
DANIELS, FRANK (Miss Simplicity): New York city Feb. 10-April 5.
DAVIS, R. WADE, EXTRAVAGANZA: Lancaster, Pa., April 7, 8.
FLORODORA (A; Fisher and Ryley, mgrs.): Brooklyn, N. Y., March 31-April 5, New York city 7-12, Washington, D. C., 14-19.
FLORODORA (B; Fisher and Ryley, mgrs.): Parkersburg, W. Va., April 1, Bellaire, O., 4, Bradford, Pa., 5, Niagara Falls, N. Y., 7, Lockport 8, Corning 9, Geneva 10, Rome 11, Gloversville 12, Johnstown 14, Amsterdam 15, Cohoes 16, Bennington, Vt., 17, Rutland 18, St. Albans 19.
FLORODORA (C; Fisher and Ryley, mgrs.): Norwich, Conn., April 1, Holyoke, Mass., 2, North Hampton 3, Springfield 4, 5, Hartford, Conn., 7-9, Waterbury 10, New Haven 11, 12, Bridgeport 14, Poughkeepsie, N. Y., 15, Newburg 16, Glens Falls 17, North Adams, Mass., 18, Portsmouth, N. H., 19.
FLORODORA (D): New York city Jan. 27—indefinite.
FOXY QUILLER: Battle Creek, Mich., April 2.
FRENCH OPERA: New York city—indefinite.
GLASER, LULU (Dolly Varden: F. C. Whitney, mgr.): New York city Jan. 27—indefinite.
GRAU, JULES, OPERA: Portland, Me., March 31-April 2, St. Johns, N. B., 7-12, Halifax, N. S., 14-May 3.
HELD, ANNA (The Little Duchess; F. Ziegfeld, mgr.): Indianapolis, Ind., March 31, April 1.
HOYT'S DODO (Eastern: Henry W. Savage, mgr.): Philadelphia, Pa., March 24-April 5, Baltimore, Md., 7-12.
HOYT'S DODO (Western: Harry W. Savage, mgr.): Appleton, Wis., April 1, Oshkosh 2, Fond du Lac 3.
LADY AFRICA (Al. Anderson, mgr.): Chicago, Ill., March 31-April 6.
LIBERTY BELLES: Dayton, O., April 3, Indianapolis, Ind., 4, 5.
LITTLE MAGNETS: Fitchburg, Mass., March 31, April 1.
METROPOLITAN OPERA: Philadelphia Pa.—indefinite.
SAN TOY: Philadelphia, Pa., March 31-April 5, New York city 7—indefinite.
THE BELLE OF BROADWAY: New York city March 15—indefinite.
THE BELLE OF NEW YORK: Toledo, O., March 30-April 2, St. Louis, Mo., 6-12, Chicago, Ill., 13—indefinite.
THE BURGOMASTER (Western; E. D. Sellman, mgr.): Washington, D. C., March 31-April 5.
THE CAP OF FORTUNE: Boston, Mass., March 22—indefinite.
THE CHAPERONS (Frank Perley, mgr.): Vincennes, Ind., April 11, Crawfordsville 2, Lafayette 3, Anderson 4, Kokomo 5, Marion 7, Muncie 8, Terre Haute 9, Springfield 11, Peoria 12.
THE HALL OF FAME: New York city Feb. 5—indefinite.
THE MESSENGER BOY (Sizon and Zimmerman, mgrs.): Pittsburg, Pa., March 31-April 5.
THE PRINCESS CHIC (Klirke La Shelle, mgr.): Milwaukee, Wis., March 30-April 2.
THE SLEEPING BEAUTY AND THE BEAST: New York city Nov. 4—indefinite.
THE SULTAN OF SULU: Chicago, Ill., March 11—indefinite.
THE TELEPHONE GIRL (Eastern): Port Huron, Mich., April 1, Ann Arbor 2, Adrian 3.
THE TELEPHONE GIRL (Western): Chicago, Ill., March 30-April 5.
THE TOREADOR (Francis Wilson): New York city Jan. 6—indefinite.
TWO JOHNS AND KERWIN: Leavenworth, Kan., March 30-April 5, Topeka 6-12, Wichita 14-19.

VARIETY.

BARTON'S BIG GAIETY: Detroit, Mich., March 31-April 5.
BLUE BLOODS (R. F. Cordon, mgr.): Providence, R. I., March 31-April 5, New York city 7-12, Baltimore, Md., 14-19.
BOWERY BURLESQUERS: Philadelphia, Pa., March 31-April 5.
BRYANT'S, HARRY, BURLESQUERS: Rochester, N. Y., March 31-April 5.
CITY SPORTS (Phil Sheridan, mgr.): Bridgeport, Conn., March 31-April 2, Hartford 3-5.
DAINTY PAREE: Montreal, Can., March 31-April 5.
HIGH ROLLERS: Buffalo, N. Y., March 31-April 5.
INNOCENT MAIDS (T. W. Dinkins, mgr.): New York city March 31-April 5, Brooklyn, N. Y., 7-12, New York city 14-19.
JACK'S, SAM T.: Lowell, Mass., March 31-April 2, Springfield 3-5.
JOLLY GRASS WIDOWS: New York city March 31-April 5.
KNICKERBOCKERS: Paterson, N. J., March 31-April 5.
LAFAYETTE SHOW: Newark, N. J., March 31-April 5, Jersey City 7-12.
LONDON BELLES (Rose Sydell's): Brooklyn, N. Y. March 31-April 5.
MAJESTICS (Irwin Bros., mgrs.): Washington, D. C., March 31-April 5.
MERRY MAIDENS (Jacobs and Lowery, mgrs.): Clinton, Ia., April 2, Burlington 3.
MISS NEW YORK: Manchester, N. H., March 31-April 2.
REEVES, AL.: Brooklyn, N. Y., March 31-April 5, New York city 7-12, Scranton, Pa., 14-16, Reading 17-19.
REILLY AND WOODS: Springfield, Mass., March 31-April 2, Albany, N. Y., 3-5.
RENTZ-SANTLEY: Cleveland, O., March 31-April 5.
RICE AND BARTON'S GAIETY: Detroit, Mich., March 31-April 5.
TOPSY TURVY BURLESQUERS: St. Paul, Minn., March 30-April 5.
TROCADERO BURLESQUERS (Waldron and Bryant): Milwaukee, Wis., March 30-April 5.
TWENTIETH CENTURY MAIDS: Brooklyn, N. Y., March 30-April 5.
VICTORIA BURLESQUERS: Minneapolis, Minn., March 30-April 5.
WHITE STARS (Harry Anderson, mgr.): Montclair, N. J., April 1, Passaic 2, Goshen, N. Y., 3, Nyack 4, Haverstraw 5.
WILLIAMS AND WALKER (Sons of Ham): Grand Island, Neb., April 1, Kearney 2.
WINE, WOMAN AND SONG (M. M. Theise, mgr.): Cincinnati, O., March 31-April 5, Indianapolis, Ind., 7-12, Philadelphia, Pa., 14-19.

MINSTRELS.

BARLOW AND WILSON: Clarksville, Tenn., April 1, Springfield 2, Nashville 3, Murphysboro 4.
FIELD'S, AL. G., MINSTRELS: San Francisco, Cal., March 30-April 5, Sacramento 6, Marysville 7, Salem, Ore., 9, Portland 10, 11, Tacoma, Wash., 12.
GIDEON'S CARNIVAL (L. E. Gideon, mgr.): Fairfield, Ia., April 1, Washington 2, Columbus Junction 3, Mount Pleasant 4, Pella 5, Dallas Centre 7, Perry 8, Mallard 9, Ruthven 10, Britt 11, Austin, Minn., 12, Wells 14, Winnebago City 15, Fairmount 16, Sherburne 17, Jackson 18, Pipestone 19.
GORTON'S (C. C. Pearl, mgr.): San Francisco Cal., March 30-April 5, Sacramento 6, Marysville 7, Salem, Ore., 9, Portland 10, 11, Tacoma, Wash., 12.
HI HENRY'S MINSTRELS (H. G. Kerr, mgr.): Jamestown, N. Y., April 1, Olean 2, Wellsville 3, Hornellsville 4.
PARDEY'S ALL WHITE: Clarion, Ia., April 3.
SUN'S, GUS, MINSTRELS: Covington, Tenn., April 1, Dyersburg 2, Fulton 3, Paris 7, Clarksburg 8, Bowling Green, Ky., 9, Winchester 12, Paris 14, Hamilton, O., 15, Xenia 16, Hillsboro 19, Chillicothe 21.
VOGEL'S, JOHN W.: Freeport, Ill., March 31, Rockford, April 1, Marengo 2, Elgin 3, Aurora 4, Joliet 5.
WEST'S, W. H.: Williamsport, Pa., April 2, Easton 3.

MISCELLANEOUS

BINGHAM, RALPH: Stanford, Ky., April 1, New Haven 2, Taylorsville 3, Russellville 4, Adairville 5.
BOSTOCK ANIMAL SHOW: Boston, Mass.—indefinite.
BUTLER, HELEN MAY, LADIES' BAND (H. Leslie Sparks, mgr.): Newport News, Va., March 31-April 6.
CALEDONIANS, THE (H. Percy Hill, mgr.): Picton, Can., April 2, Trenton 3, Brighton 4, Colborne 5, Belleville 7.
CRYSTALPLEX (M. Henry Walsh's): Mechanic Falls, Me., March 31-April 5.
DUNBAR (Hypnotist; John Dyer, mgr.): Denver, Col., March 17-April 1.
FLINTS, THE (Hypnotists): St. Joseph, Mo., March 31-April 5, Muscatine, Ia., 14-19, Davenport 21-27.
HAMLET'S ANIMAL SHOW: North Jay, Me., April 1, Jay 2, Canton 3, Ditsfield 4, Rumford Falls 5.
HERRMANN, THE GREAT: Belleville, Can., April 1, Kingston 2, Brockville 3, Ottawa 4, 5, Boston, Mass., 7-12, Lynn 14, Lowell 15, Lawrence 16, Augusta, Me., 17, Bangor 18, Togus 19.
KELLAR (Dudley McAdow, mgr.): Brooklyn, N. Y., March 31-April 5, Philadelphia, Pa., 7-12, Boston, Mass., 14-19.
KNOWLES, THE (Hypnotists; E. E. Knowles, mgr.): Beaumont, Tex., March 31-April 5, Ft. Worth 7-12.
LYLE, EDWIN: Woodleaf, Kan., April 1-3, Richter 4-6.
PAULINE (Hypnotist; Chas. Hine, mgr.): St. Albans, Vt., March 31-April 5, Barre 7-12.
SOUSA AND HIS BAND (Frank Christianer, mgr.): Brooklyn, N. Y., April 1, Newark 2, New York city 6.
SWINGALI (Geo. Dreirbach, mgr.): Detroit, Mich., March 27-April 2.

(Received too late for classification.)

A RUNAWAY MATCH (H. S. Sargent, manager): Middletown, Ind., April 1, Hartford City 2, Wabash 3, Elkhart 4, South Bend 5, Mishawaka 7, Auburn 8, Angola 9, Tecumseh, Mich., 10, Ann Arbor 12.
BIG RECORD STOCK: North East, Pa., March 31-April 2, Ashtabula, O., 3-5.
BOSTON IDEAL OPERA (Charles Riggs, mgr.): Ft. Smith, Ark., April 2, 3, Little Rock 4, 5, Helena 7, 8, Greenville, Miss., 9, 10.
CARNER STOCK: Niagara Falls, N. Y., March 31-April 5, Youngstown, O., 7-12, McKeesport, Pa., 14-19.
DODGE, SANFORD: Norfolk, Neb., April 1, West Point 2, Schuyler 3, York 5.
EMPIRE SHOW (Jule Delmar, mgr.): Philadelphia, Pa., March 31-April 5, Washington, D. C., 7-13.
FOR LOVE'S SAKE (Mabel and Ethel Strickland): Mendota, Ill., April 2, Ottawa 3, Sterling 4, Dixon 5, Chicago 6.
FOUNTAIN, MARIE, THEATRE: Ladonia, Tex., April 3-5, Bonham 7-12, Chickasha, I. T., 14-19.
HELLO, BILL (Goodhue and Kellogg, mgrs.): Birmingham, Ala., April 2, Columbus, Miss., 3, Greenville 4, Memphis, Tenn., 5.
HOOLIGAN'S WEDDING: Paterson, N. J., April 3, Ossening, N. Y., 4, Peekskill 5, Mount Vernon 7.
HOWARD-DORSETT: Ft. Wayne, Ind., March 31-April 5, Jackson, Mich., 7-12.
IRWIN'S, FRED, SHOW: Reading, Pa., March 31-April 2, Scranton 3-5, New York 7-19.
KEENE (Magician; Harry J. Dunbar, mgr.): Salem, N. J., April 4, Phoenixville, Pa., 7, Pottsville 9, Pottstown 10.
KIDNAPPED IN NEW YORK (Edward J. Hassan, mgr.): Dayton, O., April 1, 2, Columbus 3-5, Kenton 7, Lima 8, Delphos 9, Decatur, Ind., 10, Marion 11, Anderson 12, Russville 14, New Castle 15, Union City 16, Greenville, O., 17, Piqua 18, Urbana 19.
LYON COMEDY (Geo. W. Lyon, mgr.): Harrison, O., March 31-April 5.
MOROCCO BOUND: Manchester, N. H., April 1, Concord 2, Haverhill, Mass., 3, Fitchburg 4, Brockton 5, Fall River 7, Taunton 8, New Bedford 9, Newport 10, Lynn 11, Nashua 12.
ON THE STROKE OF TWELVE (Whitaker and Lawrence): Waterbury, Conn., April 3-5, Meriden 7, Willimantic 8, Fall River, Mass., 10-12.
PERRY, FRANK L.: Mapleton, Ill., March 31-April 5.
QUO VADIS (Carpenter's; Western; Ernest Fisher, mgr.): Rich Hill, Mo., April 1, Butler 2, Paola, Kan., 3, Osawatomie 4, Lawrence 5, Fall City, Neb., 7, Craig, Mo., 8, Shenandoah, Ia., 9, Clarinda 10, Corning 11, Chariton 12, Fairfield 14.
THE AMERICAN GIRL: Putnam, Conn., April 1, Hartford 2, New Haven 3-5, Jewett City 7, Westfield, Mass., 8, Northampton 9, Greenfield 10, Orange 11, Worcester 14-19.
TOWN TOPICS (Chas. H. Keoshim, mgr.): Leominster, Mass., April 1, Nashua, N. H., 2, Lawrence, Mass., 3, Salem 4, Portland, Me., 5.
TUCKER, LILLIAN (C. C. Vaught, mgr.): Somerset, Ky., March 31-April 5.
WAIFS OF NEW YORK (Katie Emmett); Frank Rayman, mgr.): Ypsilanti, Mich., April 1, Toledo, O., 3-5, Indianapolis, Ind., 7-9.
WIEDEMANN'S BIG SHOW (Willis Bass, mgr.): Chico, Cal., April 14-20.
WORLD BEATERS (J. Herbert Mack, mgr.): Paterson, N. J., March 31-April 5, Buffalo, N. Y., 7-12, Pittsburg, Pa., 14-19.
YORK STATE FOLKS: Buffalo, N. Y., March 31-April 5, Olean 7, Meadville, Pa., 8, Oil City 9, Franklin 10, Youngstown, O., 11, Akron 12, Madison, Wis., 16, La Crosse 17, Winona, Minn., 18.

The only Burgomaster is Herbert Cawthorn.

LETTER LIST.

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WOMEN.

Anderson, Emma, Stella Adams, Louise Alliston, Gertrude Adams, Fannie Abbott, Maud Atkinson, Marie J. Addison, Blanche Alexander, Mrs. Will Armstrong, Louise Arnot, Mattie Andrews, Ella Anderson, Mrs. E. Abt, Audene Atherton, Grace Adams, Miss Adams, Mabel Adams.

Booth, Henrietta, Kate Bruce, Charlotte Bennett, Laura Burt, Mrs. Frank Bauman, Ines Barlowe, Lillian Browning, Isabelle Bauman, Johnstone Bennett, Grace Belmont, Clara Bloodgood, Minnie Benton, Marcelle Bonnetta, Bessie Bastedo, Mrs. M. Burleigh, Jane M. Blair, Edna L. Mead, Anne Blancke, Baby Beatrice, Lotta Bauer, Georgia Baron, Marie Blodeck, Dollie Bier, Eleanor Barry, May Bell, Meta Brittain, Jennie Buckley, Belle Bucklin, Josephine Baird, Edith Berwyn, Ora Bean, Blanche Burton, Pauline Berkeley, Viola Bennett, Eugenie Bashford, Helen Bayer, Agnes Bruce, Mellie Butler, Gertrude Barnes, Vera Belle, Mildred Blaine, Lillian Bowen, Mrs. D. E. Bandman.

Capwell, May, Edyth Chapman, Marion B. Craig, Cecelia Castello, Myra Olive Chase, Maud Coolins, Kath. Clarendon, Miss Corinne, Mamie Cunningham, Jess Cunnington, Nina Converse, Inez M. Crapdon, Mrs. Jack Conlon, Emerin Campbell, Phyllis Clairmont, Jean Calhoun, Lillian Cleves, Ina Clougan, Mrs. Eugene Cowles, Rose Coghlan, Georgia Caine, Jenny Catew, Kate Condon, Gertrude Calef, Mrs. Wm. Clifton, Mrs. Jos. Clifton, Viola Clifton, Mrs. Clay Clement, Beatrice Childs, Lily Chambers, Flossie Coy, Attalie Claire, Hattie B. Chase, Jane Cowgill, Jessie Charon, Miss Croydon, Mrs. A. Cushman, Mary Castleton, Genevieve Carswell, Inez M. Croydon, Mrs. B. A. Creighton, Annette Carver, Helen Cowen, Carlotta Church.

Dougherty, Inez M., Kitty Deagon, Vinnie Danvers, Jess Dayne, Helen Desmonde, Louise Dempsey, Bert De Rudle, Fay Desmond, Daisy Dixon, May De Sousa, Beatrice De Veau, Francis Drake, Alexander Dagmar, Amy Dale, Mary Downs, Dickie Deters, Millie De Leon, Lillian De Wolf, Mildred Howard De Grey, Jessie De Witt, Jessie B. Davis, Pauline De Vere, M. L. Delmont, Mae Daley.

Esler, Lotta Ettinger, Elizabeth Ellison, Mildred Eddy, Virginia Earl, Alice Evans, Grace Elliston, Ann Evelyn, Jessie Emmerson, Ruth Eldredge, Minnie Emmett, Mrs. B. Emmett, Ethelle Earle.

Fossett, Edith, Annie Fortier, Cassie Fawcett, Nina Freeth, Alice Foster, Mrs. J. D. Franklin, Kath. Fisher, Kath. Florence, Mabel Florence, Isabel Fletcher, Misses Frankel and Melborn, Mae Foley, Ethel B. Ferguson, Bertie Fowler, Minnie Fuller, Beatrice Foster, Ann Fairchild.

Golden, Valeska, Daisy Griffith, Grace G. Boldan, Emily Green, Bonnie Goodale, Beatrice Gilkins, Julia Gifford, Evelyn Gordon, Gipsy Grant, Maud Granger, Julia Gordon, Ethellyne Gardiner, Frances Gale, Ethel Gordon, Florence Gale, Clara Giska.

Hale, Grace Lou Harlon, Leona Hamilton, Beggie Harrison, Ethel Herlstet, Minerva Hunt, Nevada Hefron, Mrs. Burton Harrison, Florence Haynes, Helen Healy, Jessie May Hall, Sallie Handy, Mrs. M. Hill, May Howard Mrs. Hepburn, Laura Hamston, J. R. Haywood, Effie Hamilton, Helen Holmes, Ida Henry, Maybelle E. Heck, Kittie Harrison, Anna Hill, Emma Hayne, Anna W. Huntington, Madeline Hunt.

Irving, Isabelle, Vera Irving.

Johnson, Virginia, Helen Jewell, Marie Jansen, Mrs. Will A. Junker, Mrs. W. G. Jones, Mae Jaxea, Louise Jefferies, Grace Courtney Jenkins, Cecil Jefferson.

Kingsbury, A., C. Kulp, Mae Burt Kiley, Mildred Kerfield, Dollie Kemp, Georgia Belle Kyle, Truth Kane, Mayme Kealty, Mrs. P. A. Kane, Florida Kingsley, Mildred Keith, Susie Kirwin, Vida Keane, Mabel Taylor King, Lydia Knott, Etta Kent, Mrs. Milo J. Knell, Mildred Kenfield.

Lucas, Claudia, Daisy Leighton, Mrs. L. Leach, Clara Langley, Fannie Lewis, Lillian Lawrence, Adelaide La Vierre, May Lambert, Lena Lorraine, O. Lafond, Frances Lafayette, Viola La Breta, Eugenia Lowey, Trixie Lewis, Mrs. Robert Lowe, Lotta Linthicum, Clara Lavine, Anna Lavigne, Mina Laurence, Eleanor Lamson, Beatrice Leonard, Dorothy Lester, Edith Lawton, Minnie Lucas, May L. Loftus, Scotty Le Rand, Carolyn Lee, A. R. Lane, Ida La Croix, Rita Lee, Grace Lawrence, Paula La Pan, Anita Laurence, Nellie Lindroth.

Mason, Mrs. W. C., Mabelle Major, Isabel Munro, Cath. Mahoney, Selma Mantell, Mary Monro, Ada Merretta, Mrs. Louis Mitchell, Pearl Marquam, Julie Morton, Lillian Mortimer, Hazel Melendez, Cora Miller, Elizabeth Morgan, Kath. Miller, Geraldo Malvin, Iva Mervyn, May Russell Miller, Helen Merrell, Lillian Maynard, Ida Marley, Lottie Monroe, Blanche Moulton, Maud Mason, Lola Morrison, Blanche Mathews, Anna Boyle Moore, Mabion Martin, Belle Miller, Sandol Milliken, May Marshall, Lizzie Mulvey, Marion Morris, Edna May Lee Morton, Lillian Maynard, Susan Malapaus, Marie Mason, Letta Merriedeth, Mrs. MacDonald, Nell McEwen, Bess McCarten, Marion McDonald, Nellie McCoy, Mrs. C. F. McCarthy, Inez McAuley.

Nalin, Mrs. Simon, Marie Nash, Nettie Noble, Gwendoline North, Florence L. Newell, Gertrude Norman.

Ogden, Grace, Fannie Ogden, Clarence Ogilby, Ann O'Keefe, Jessie Boyd Oaks.

Penn, Jessica, Flora Parker, Ada May Parker, Mrs. Cecil D. Peck, Evelyn Page, Mattie Parks, Beatrice Primarne, Cami Perkins, Edna Phillips, L. Powell, Mrs. Geo. A. Perry, Mabel Pennock, Nellie Potter, Della Pringle, Sarah Padder, Vivian Patter.

Reed, Mrs. W. G., Marie Radcliffe, Josephine Randall, Helen Ridgeway, Margie Richmond, Elizabeth Rathburn, Florence Rother, E. Russell, Mr. and Mrs. Chas. Richards, Carrie Radcliffe, Marion Rae, May Robison, May Rigby, Helen Romer, Isador Rush, Louise Robinson, Lea Remonde, Elenor Robson, Lillian Robison, Mrs. H. R. Reynolds, Mrs. Chas. Rowan, Amy Ricard.

Stevens, Sara, May Sherman, M. Stanwell, Viola Sheldon, Effie Pearl Smedley, Viola Sheppard, Alice Shaw, Emily Stevens, Marion Short, Laurene Santley, Bibyl Sanderson, Clara Simons, Marie Stone, Belle Stewart, Mary Shaw, Madeline Shirley, Mrs. Wm. Sands, Dorothy Sherrod, Anne Schaffer, Carrie Smith, Miss Seofield, Alice Stoddart, Beth. Sommerville, Myrtle C. Shaw, Sue Seymour, Blanch Siebert, Grace Stewart, Rose Stanchfield, Victoria Stewart, Louise Sydmuth, Carrie Lee Stoyle.

Taylor, Mrs. J. C., Mrs. Billy Taylor, Nettie Traband, Bessie Tyree, Clara Thropp, Laura Taylor, Sylvia Thorne, Maryland Tyson, Maud Taylor, Taylor Sisters, Josephine Thill, Kath. Tinman, Agnes Templeton, May Templeton, Dorothy Toole.

Updegraff, Elsie.

Victorson, Minnie, Leta Vance, Idylla May Vyner, Lucie K. Villa, M. Vincent, Lilla Vane, Jessie Villars, Ida Vernon, Mrs. Elmer E. Vance.

Watson, Lotta, Anna Wynne, Adelaide M. Walsh, Minnie Whitaker, Suzette S. Willey, Josie Ward, Lillian Woods, Grace Wilmotte, Barbara Webster, Kitty Wolfe, Florence Wilson, Ella West, Laura Wyble, Helen Wallingford, "Billie" Wilson, Ada Woodhill, May Wilkes, Kit. D. Wilson, Jessie Wallace, Margie Wilburn, Carrie Ward, Eliz. Washburn, May Wentworth, Virginia Westbrook, Mrs. Al. H. Wilson, Lizzie Wilson, Hazel Wells, Mabel Ward, May Weaver, Rose Washburn, Blanche Weaver, Janice Wynne, Ethel Williams, Anna Wallace, Mrs. Lyn Welcher, Laura Witt, Lillian Ward, Ellie Wilton, Adele Watson.

York, Dorothy, Algy Yale, Grace Young.

MEN.

Ashton, J. L., R. G. Arthur, J. S. Atkinson, Jas. Allen, Frank M. Allen, Ed Abrams, Will Archer, Chas. W. Allison, E. Abbey, Fred Andrews, B. T. Allen, John Adams, Fred Arundel, Ben Adams, Geo. Atkinson, Bob't Athon, Eugene Aron, Milton Aborn.

Boss, Chas. E., Harry Bernard, Jas. J. Brady, J. M. Byrnes, Jas. C. Brell, D. E. Bandman, W. F. Breen, Dr. R. A. Blondin, Mr. Buttenberg, J. W. Brown, Wm. Belfort, Herbert Bostwick, Reg. Barlow, P. F. Backus, Henry M. Brown, Archie Boyd, A. G. Bournay, John E. Brennan, H. J. Bernard, Frank Murray Barrett, Carroll J. Barrymore, Arthur Barry, Lloyd Barnum, Rogers Barker, Wesley Browning, Frank Bayley, Philip Barnard, Chas. E. Bunnell, J. J. Block, Geo. Bowles, C. A. Burton, Jas. Bratton, J. H. Bemmino, Frank Bryan, Emile Barranger, Stuart Barnes, Berkley and Reynolds, Roy Bell, Mart Bohannon, Dave Biers, Marion Bohannon, Herbert St. John Brennon, Edward Bardell, Sparks Berry, Jas. O. Barrow, Edw. Beamish, Geo. R. Beckley, Sidney Booth, Jas. H. Budworth, Fred'k Bowers, J. F. Barbier, Dick Brown, Frank Bowen, H. A. Barton.

Clarke, Harry Corson, Frank G. Campbell, Kirkland B. Calhoun, Phillip Cunningham, P. S. Clark, Eugene Cowles, W. J. Coleman, Clay Clements, J. W. Crohe, F. M. Clark, W. P. Curress, Edward Curtis, J. J. Curtin, J. Cassady, Edward Coombs, Frank Cleaves, Chas. Cowles, Schenck Cooper, John H. Cosgrove, Edwin J. Cohn, Paul Casenceve, Harry Carter, Harvey Cassidy, Wm. Cushman, Wm. Courtney, Fred G. Conrad, Frank J. Currier, Edwin H. Carroll, Roy Charles, Wm. Canfield, Francis Cambello, Harry Conor, Herbert Cawthorn, Mayer Cohen, W. C. Connore, Thos. Carrick, Jas. Cherry, Edmund Collier, Randolph Curry, W. F. Carleton, Arthur W. Carbould, Rich'd Castella, Maurice Costello, F. F. Copley, Frederick Clark, C. H. Clark, Frank Carter, Frank H. Crane, Mr. Carter, Gilbert Clayton.

Dolan, J., W. T. Doyle, J. E. Donough, Jas. Donovan, Arthur Deming, Earl Doty, Hustily De Vara, Bob't Downing, W. L. Dugan, Jas. P. Doyle, Thos. De Vassey, H. L. Davidson, Bob't Dunbar, Thos. D. Daly, Hammond Daly, Owen Davis, J. J. Dowling, Arthur Dunn, John A. Dewey, W. J. Dockeray, Felix Dumas, Frank De Vernon, Edwards Davis, Theo. J. Doucette, Harry Davis, Leo Dietrichstein, Henry Demitz, Geo. W. Day, C. Ed Dudley, Mr. and Mrs. Douglas Malcolm Duncan, Jas. Darling, John Dill, J. W. Donovan, Sidney De Gray, Kenneth Davenport, Edward D'Olne, Frank Dudley, Jos. Deming, H. H. Demitz.

Emmett, Chas. L., Eddinger, Fred Ecthart, John Edwards, Arthur Earle, W. H. Elliott, Jack Edwards, H. R. Eiting, Richard Earle, Henry Einfeldr, W. Evans, Will Ellsler, Willis Ellis, Henry D. Elkes, J. P. Eanis, Robt. M. Eberle, Kid Eagle, Edwards and Mack.

Ferguson, C. C., Frank Fanning, Fiolie and Ripley, Richard Foote, Edwin Fowler, Clarence Fleming, H. V. Fitzerald, Joseph Fay, Al. K. Foster, Geo. Flood, Edgar Forest, John Ford, M. J. Fenton, C. J. Flanegan, Bert Flansburg, Ed A. Fowler, G. I. Fleming, T. V. Flock, Mr. Ford, Edgebert Fowler, M. B. Fulton.

Gillam, A. H., E. Greenburg, M. Goodwin, Joe Gamel, Buzz Geary, Geo. Grossmith, Harry Gowday, Lawrence Grattan, Frk. I. Gardiner, Dore Grone, Willis Granger, Howard Gould, W. A. Gorey, Hert Gregg, Geo. Gerard, G. H. Gilbert, Jos. L. Glass, Brady Greer, Mackenzie Gordon, W. H. Gracey, Edward Galligan, Jules Grau, W. P. Goodrun, Mr. Gardner, Frank L. Goodwin, Chas. Gibly, Hugh T. Gwayne, J. G. Gibson, Jos. M. Gaites, C. Gillingwater, William G. Gilmain, Ed Gerard, Jos. Gorman, C. U. Gillen, Jos. G. Glasgow, Chas. Gilbert, Holland Gray, Bob't Gaillard, Goodman and Drew, Henry Gilsett, F. W. Goodwin.

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Ingram, Harry, Bertram Isaacs.

Jarnet, Oscar A., Nelson Jacot, Alexander M. Jacobs, De Witt Jennings, True S. James, C. Stuart Johnson, Robert M. Jackson, Elmer Jerome, H. D. James, Jos. F. Jennings.

Kumeons, J. Geo., Julius Kivon, T. E. Kyle, Jos. Keeley, F. M. Knights, Harry Kelly, Jas. Keeley, Frank Klugsing, Harry G. Keenan, C. G. Kilpatrick, Gustave Kerker, Theo. Kerwald, Clement Kirby, Chas. Kent, R. O. Keller, John Kaufman.

Lloyd, Edwin, Walter Lewis, Francis Lenz, J. P. Lester, Ira J. La Mott, Frank Landor, F. Leavitt, Harry Lillford, F. M. Laurance, Wilton Lackaye, Adolph Lessegang, J. C. Lewis, Geo. Leslie Littell, Al. Lawrence, Harry Leighton, John "Chinese" Leach, J. H. Lewis, Geo. Le Soir, Clayton W. Legge, Fred't Lake, Geo. W. Lewis, Walter Lendberg, R. A. Lamar, F. J. La Vigne, Richie Ling, Wm. Lennox, Scott Lawrence, Harry Lack, Geo. Leach, Geo. Lamson, G. Alanson Lessey, Bert Leslie, Percy Lennon, Wm. Lloyd, Samuel Lewis, Harry Le Mack, Clinton K. Lloyd, J. O. Le Brasse, Leighton Leigh, Geo. Lesson, Dave B. Lewis, Frank Lane, W. M. Laverne, Wm. Lewis, Edward Lampman.

Manley, Chas., Julius Magnus, Clifford Mosch, Geo. E. Murphy, Edgar C. Mayo, Drew A. Morton, John F. Murphy, L. G. Martin, H. A. Morey, Ned Maxwell, J. Sherry Matthews, Martin Murray, Michael Morton, Harold Morey, Frank Murray, Wm. Marriott, Arthur Malbeux, Eugene Moore, Frank E. Moore, J. C. Marlowe, A. C. Murphy, Phil R. Miller, Jas. W. Mullin, A. E. Morgan, Paul Mortimer, Chas. A. Morton, J. Murray, F. Matthews, Mason Mitchell, J. B. Mason, Mason and Francis, Louis Medbery, Mango L. Morgenthau, Henry Mitchell, Jos. R. Marlett, J. M. Morrell, Wm. Munster, Gaston Mervale, Victor Morley, J. Leslie Mitchell, W. L. Malley, Chas. B. Middleton, Edwin Maxwell, Scott Marble, Clifford Mudge, Chas. Miller, Edwin Meyer, Sylvester Maguire, Thomas McLarney, Geo. MacFarlane, Ed. U. McDonald, Billy McClaren, Barney McCallum, Dan McCoy, D. S. MacFadden, Tom Mack, W. S. McCoy, A. B. McCall, Tom Markay, F. E. McDonnough, Jas. L. McCabe, Jack McCormack, J. W. McCleary, Thos. A. McKee, John McGhie, John McKee, Wilbur Mack, Neil McKenzie, Chas. MacDonald.

Nahm, Simon, W. Norris, Claude Niles, Harry W. Nowell,

TELEGRAPHIC NEWS

CHICAGO.

Richard Mansfield and Maude Adams' Last Week—Echoes from New York—Gossip.

(Special to The Mirror.)

CHICAGO, March 31.

Back again from Broadway to Clark Street. Back from the land where the motorman is king and the chauffeur is his understudy to the country where the conductor is occasionally polite and where the shop-keeper is often civil. I wish I could pick twenty New York conductors who yell "Let 'em off!" and bring them to Chicago for service on the "Archey Road" line. They would be murdered within a week and the verdict would be "justifiable homicide." However, with all of its drawbacks, your New York is a great town—when you are in sight. In the words of Joe Cayer's catchy song, "Everybody Was Awfully Good to Me," and I am convinced that there is a better time to be enjoyed between Union and Longacre squares than on any other bunch of territory on the globe. I like to visit New York. Then I can appreciate Chicago when I get back.

This is Richard Mansfield's last week in Beaucaire at the Grand Opera House, and it bids fair to be the largest of the five in point of receipts. Mr. Mansfield will be followed by Stuart Robson, who opens next Sunday in his revival of The Henrietta.

Walter Burridge, the scenic artist, has just returned from New York, whither he went to consult with Julian Mitchell and show him and Artist Donslow the models for the Summer production of The Wizard of Oz at the Grand.

Jim Bludso continues to attract large audiences to McVicker's, and would be continued indefinitely were not arrangements already made for Jacob Litt's Summer production of his new musical drama, The Suburban. As Little Breeches Harry Lovan has made a big hit, especially with the matinee goers.

The stars of magnitude often meet with disagreeable and unique experience "on the road," as well as the lesser lights. In a New England town not long ago William H. Crane told me that he asked for bread and the 'aughty waitress said, "We're all out of bread—we forgot to bake yesterday." In the next town Mr. Crane, before retiring, asked the clerk for a pitcher of ice water and was told that he could not have it. "Are you out of ice water?" asked the comedian. "No," replied the clerk, "but we're all out of pitchers."

After three successful weeks at the Illinois, Anna Held was followed last evening by Henry Miller, who gave his very delightful performance in D'Arcy of the Guards before a large audience.

Maude Adams is doing large business in Quality Street at Powers', where she entered upon the second and last week of her engagement to-night.

Weber and Fields come to the Grand Opera House on May 19 for two weeks, and The Wizard of Oz will go on in June. Helen Byron and Montgomery and Stone will be in the cast.

The Telephone Girl followed Neil Burgess in The County Fair at the Great Northern yesterday.

Mary Mannering will give four performances of The Lady of Lyons at Powers' before long. She will be supported by Kyrle Bellew and a strong cast.

Maurice Grau's season of grand opera opened in a blaze of glory with Aida at the Auditorium to-night. Emma Eames and Scotti headed the cast. Tosca will be sung to-morrow night, Lohengrin Wednesday afternoon, Carmen Wednesday evening, La Cid Friday evening, Faust Saturday afternoon and Pedrotti's Mamra Saturday evening. On Thursday evening, at $5 for the best seats, The Magic Flute will be presented with Sembrich, Ternina, Eames, Dippel, Campanari, and Edouard de Reszke in the cast. Verdi's Requiem Mass will be sung next Sunday evening. Calve sings in Carmen and Faust. The engagement is for two weeks, and the advance sale of seats is very large.

At the Studebaker The Sultan of Sulu continues to pack the house and the performance now goes with snap and vim. Seats are selling four weeks in advance and it is likely that the new Ludeco-Pixley opera may be produced by Manager Savage in Boston instead of Chicago.

The stock company up at the New Columbus followed La Tosca yesterday with a revival of Shenandoah.

Jameson Lee Finney and Eben Plympton will be in Viola Allen's support when she comes to the Grand Opera House soon in a revival of The Hunchback.

David Warfield comes here to the Illinois on April 20 for three weeks in The Auctioneer.

At the Illinois next Sunday evening The Liberty Belles will be given here for the first time. The engagement is indefinite.

At the Dearborn the stock company continues At the White Horse Tavern, which is the laughing hit of the season there. Photographs of Emmet Corrigan, the leading man, are potent matinee magnates.

The stage-manager of a recent New York spectacular production was impressed by the beauty and chic of one of the chorus and to her he gave a "My lord, the carriage waits" line to speak, as a mark of favor. "All right," said the doll, "but you had better have an understudy, as I am liable not to come to the theatre at times for three or four nights in succession." And she sent for her automobile and rode away in triumph.

The usual changes of bill and interchanges of attractions have taken place at the outlying houses this week.

During the grand opera season at the Auditorium Walter Damrosch will explain "Wagner at the Piano" in the Fine Arts Music Hall every morning.

Librettist George Ade on New Year's Day last was presented with a diary. It contains but one entry, and that under the head of March 11. It is: "Drop in at the Studebaker." March 11 was the date of the production of his opera.

During his recent trip by steamer from New Orleans to New York, Otis Skinner did a great deal of work on his dramatization of Mary Hartwell Catterwood's Lamire, that he is to produce next season.

This will be the best season Chicago has known in a theatrical way in years. The people have had what they wanted and have gladly paid for it. "BUSY" HALL.

BOSTON.

Mrs. Fiske Enthusiastically Welcomed—Other Good Attractions—Gossip.

(Special to The Mirror.)

BOSTON, March 31.

Easter brings one of the strongest attractions of the year to Boston, one for which playgoers have been eagerly waiting the entire season. The welcome Mrs. Fiske and The Unwelcome Mrs. Hatch could not have had a more enthusiastic greeting than that which awaited them at the Tremont to-night, for all society was out to express the warmest approval of the work of this delightful actress, who is more of a favorite in Boston than ever. Each new impersonation that she presents here gives a new phase to her genius, and it is a treat to watch her Mrs. Hatch. Every point tells true, and the careful development of the action and the artistic effects maintained are those which Boston finds in no other artist. To show her wonderful versatility A Bit of Old Chelsea was given and shared the honors of the evening. She was equally delightful in this one-act play and scored one of the greatest successes that she has ever known in Boston. The star's company is of more than ordinary excellence. Next week Mrs. Fiske will present Miranda of the Balcony and A Doll's House.

The Castle Square stock company gives Under the Red Robe its first presentation here in five years, and the reproduction will well compare with that which was given by the higher priced New York company. Certainly the regular patrons of the Castle Square found greater interest in seeing John Craig, Charles Mackay, Lindsay Morison, J. L. Sealey, Eva Taylor and Marion Chapman than they would have done in the Faversham-Allen cast from the Empire.

R. H. Sothern in If I Were King has scored a great popular hit at the Hollis, for even in Holy Week the business was tremendous. To-night there was an even larger audience than a week ago, and it was evident that society was taking its relaxation from Lent by coming here. The part of Villon suits Mr. Sothern capitally, and he recites the poems from the French in a style that is delightful. George W. Wilson, the old-time Museum favorite, brought here again, divides honors with the star by his admirable impersonation of Louis XI.

Quincy Adams Sawyer is pleasing at the Boston and added another to the successful plays of rural life. The types of character are different from any other seen here and the members of the company are well chosen. One of the anonymous hits has been made in the husking bee scene by Marion Bate, who is a sister of the late Lilian Durell, and possesses an equally fine soprano voice.

The Cap of Fortune keeps on to capital business at the Park and people are now wondering if it will not run into the Summer. Edward E. Rice is giving it his personal direction and everything will be kept up to date. Marion Parker, who plays the show girl, proves to be Edith Terry, a belle from Louisville, Ky., and she comes very near sharing the chief feminine hit with Paula Edwardes, who jumped to the front at the first performance and continues as popular as ever.

The Rays in A Hot Old Time are back at the Grand Opera House for their second engagement this season. It speaks sufficiently for the popularity of these funmakers when Manager Magee goes on year after year giving them the exclusive honor of being a semi-annual attraction at his house. Their company, as usual, includes popular specialists. Leon Herrmann will follow.

H. Reeves Smith in A Brace of Partridges has had a cordial reception at the Columbia, even if the capacity of the house has not been tested, but the reason is that the patrons are accustomed to musical offerings and thus are missing one of the neatest comedy productions in a long time by not attending in greater numbers. This is the last week of the engagement. The Girl from Paris will be seen before The Defender, the Tom Lawson yachting opera, can be sufficiently rehearsed for presentation.

Ethel Barrymore in Captain Jinks has entered upon her farewell fortnight at the Museum and still the orchestra finds it necessary to play under the stage several times each week.

The Chimes of Normandy is once more the bill at the Bijou, and this time there is a novelty in the cast, for William Wolff is back from Australia and South Africa and plays Gaspard just as he used to in the good old days at the Castle Square. He has many friends here and his engagement will add to the popularity of the company.

Ben Hur continues at the Colonial.

The King of the Cattle Ring is the melodrama offered by the stock company at the Bowdoin Square this week, with Bert Lytell and Loraine Druux in the leading parts. Charles McCarthy in One of the Bravest will follow.

Severin de Doyn is again featured at the head of the stock company at Morrison's Grand and plays the title-role in Monte Cristo this week, that is one of the most elaborate productions yet made at this house.

Mrs. Fiske has been given the place of honor on the programme for the Actors' Fund Home benefit at the Hollis this week, and it is certain that her production of A Bit of Old Chelsea will be the chief event in the unusually attractive programme that has been provided for this deserving institution.

There was a gala night at the Hollis March 27 in honor of George W. Wilson. The old favorite of the Museum stock company is a member of the National Lancers and this was his first Boston engagement in years. His old comrades took about 150 seats and marched in uniform to the theatre, headed by their band. The ladies of the party were already there and the whole made an enthusiastic theatre gathering. After the play Mr. Sothern very gracefully gave over the theatre to the guests and his associate, and the delegation of soldiers came to the stage while the captain of the troop presented Mr. Wilson with a cavalryman's sabre resting on a great bed of flowers surmounted with a Lancer's cap of violets.

Frida Ricci has sailed for Europe after all, but her stay will be a short one and she will soon return for the coming production at the Bijou.

Peter S. McNally has left Boston to become press representative of the Forepaugh-Sells' Brothers' circus.

A testimonial to Margaret McLaren Hagan to-day closes the Children's Theatre, but it will reopen in October with Marjorie Cole, a new opera for children.

The Morrison Comedy company, headed by Allie Gerald, has closed its road season and will be merged into the stock company at the Grand for the rest of the season.

Clara Blandick, who has made one of the hits with R. H. Sothern here, is a Boston girl (Clara Dickey). In New York she played the leading part in Richard Lovelace when Cecilia Loftus was ill.

A. Toxen Worm is in town in advance of Mrs. Patrick Campbell. Seats for her engagement at the Boston were placed on sale this morning.

The Bostonians will play their engagement at the Boston in May, and it will be the first time on record that they have ever been seen here at popular prices.

The Actors' Church Alliance fair at the Vendome this week promises to be unusually interesting. Mrs. J. L. Sealey in her collection of autographs has one from President Roosevelt. Rose Morison will be at the children's table. A pair of pure white doves, given by John Geary, of the Castle Square company, will prove entertaining at this table.

Ethel Bourne, a Chelsea girl, scored a hit recently in the Criterion Club's production of The Circus Rider.

For lovers of Browning the production of The Return of the Druses at Chickering Hall last week was most impressive. There were many amateurs in the cast, but the production was well rehearsed. Henry L. Southwick made an effective Dyabel, and Mrs. Mary Cornwall Collar was especially good in the trying character of Anael.

Mrs. Charles Mackay, wife of the Castle Square company actor, has sent messages to her Boston friends from Seville. Her trip across the Atlantic and her journey to Spain has restored her to perfect health.

John Stetson, the venerable father of the late manager of the Globe, passed his ninety-sixth birthday last week. He is in poor health now and does not leave his home in Charleston.

The funeral of Mrs. Amy Knowlton Woodward at Chelsea last week was attended by about fifty members of the theatrical profession. A delegation represented the Actors' Fund of America. The interment was at Woodlawn.

Helaine Hadley has made one of the emphatic hits of Quincy Adams Sawyer at the Boston and the art with which she invests the character of the blind girl has appealed to all.

JAY BENTON.

PHILADELPHIA.

Annie Russell at the Broad Street—Mask and Wig Performance—Business Improves.

(Special to The Mirror.)

PHILADELPHIA, March 31.

In spite of a lack of novelties, Easter week opened to good patronage. This state of affairs is likely to continue for the next four weeks, after which the regular season will virtually end, and outdoor entertainments will be in order.

King Dodo is in its second and last week at the Chestnut Street Theatre, and has gained the approval of the public. The Messenger Boy will be put on April 7 for an extended run.

The Mask and Wig Club of the University of Pennsylvania inaugurated their annual reunion to-night at the Chestnut Street Opera House, launching their new musical travesty, Old King Cole, with a clever libretto by William Ernest, Jr. The young men acted with spirit and worked hard to please. A new coon song, a skit on If I Were King, and an original rowing scene were introduced. The ballet and dancing made the hit of the performance. Old King Cole has been staged regardless of expense. Society was out in full force and seats selling at a premium for the entire week. William H. Crane, April 7, opens for a lengthy term.

At the Garrick Theatre San Toy opened to-night for a week. Samuel Collins, George Fortescue, Melville Stewart, Sarony Lambert, Marie Celeste, Mamie Ashley and Isabel Hall are in the cast. Business was only fair. Mary Mannering follows April 7.

The Girl and the Judge was seen for the first time here this evening at the Broad Street Theatre by a fair but appreciative audience. While Annie Russell is the star, Mrs. Gilbert, Madame Cottrelly, Mrs. McKee Rankin, John Glendenning and Orrin Johnson shared equally in the applause. Joseph Jefferson April 14. Julia Marlowe April 28.

Dan Daly and The New Yorkers cannot feel kindly toward the Quaker Cities, as in both engagements this season they have failed to appreciate the entertainment. This is the final week. My Antoinette April 7.

Dan and Charles A. Mason appeared to-night at the Auditorium in Rudolph and Adolph, in which they delineated eccentric dialect characters in a most amusing manner. The company includes Lottie Williams Salter, Nellie Maskell, Beatrice McKenzie, C. Jay Williams, Gloria Alonzo, Effie Lawrence, Lew H. Newcombe, Sam Mirfield, Charlotte Love, Anita Lawrence and Harry James. The opening was large, with excellent prospects for the week. The Professor's Honeymoon April 7. Fulgora's Vaudeville Stars April 14. Mrs. Fiske April 28.

Edward Harrigan, with the Durban-Sheeler stock company at the Girard Avenue Theatre, is giving a splendid revival of Mulligan Guards' Ball this week. The matinee and evening performances attracted large and delighted audiences. The series is nearing its end. Cordelia's Aspirations week of April 7, closing Mr. Harrigan's engagement.

Forepaugh's Theatre has a strong attraction for the Easter holidays in Cumberland '61. Florence Roberts heads the cast, after a two weeks' vacation, and is ably supported by Jessie Ellison, John J. Farrell, Frank Peters, Henrietta Vedera, Eugenia Webb, Gilbert Ely, Cyrus Hales, Walter B. Gilbert, Louis Ancker and Will Post. The excellent stage direction of George Learock deserves special mention. Patronage large. Gismonda April 7.

The Standard Theatre stock company offers True Irish Hearts this week and opened to fair business. For Home and Honor April 7.

At the Old Cross Roads is the offering this week at the National Theatre by Arthur C. Alston's company, that includes Jane Corcoran, Retha Williams, Mary Toss, Mrs. Charles C. Craig, Louise Valentine, Edwin Walter, J. J. Pierson, Thomas H. Ince, F. Mostyn Kelly and Maurice Hedges. The Convict's Daughter April 7.

For the second and final week at the Park Theatre of Creston Clarke the prospects are excellent. The bill the first three nights is The Merchant of Venice. Kellar April 7. Lovers' Lane, 14, indefinite.

At the People's Theatre the Royal Lilliputians in The Merry Tramps hold sway. The performance is particularly pleasing and the business large. The ballet, led by Mlle. Maria Mossi and Lucette Zambetta, is a feature. Dangers of Paris April 7.

Dumont's Minstrels at the Eleventh Street Opera House offer a new programme this week. My Old Kentucky Home and a dozen dancers to illustrate the plantation pastimes of the blue grass region, with comic and eccentric effects, is pleasing the patrons of the house. Prince Henry's Visit is continued.

George Grossmith will give two entertainments at Witherspoon Hall April 1-2.

Paderewski's farewell concert will take place April 5 at the Academy of Music.

Wurster's German stock company at the Arch Street Theatre continues to meet with good patronage on account of the excellence of the organization and the frequent change of bill.

The annual benefit of Max Arnold, the blind comedian, is announced at the Chestnut Street Theatre for the afternoon of April 4.

Burton Holmes gave his farewell lecture of the season this evening at the Academy of Music.

Josef Hofmann, Fritz Kreisler, and Jean Gerardy will be heard in a joint musical concert April 9 at the Academy of Music.

Fritz Scheel's Philadelphia Orchestra is giving daily concerts on the Steel Pier, Atlantic City.

S. FRANKENSTEIN.

WASHINGTON.

The Little Pilgrims Produced by Bellows Stock—Other Offerings—Items.

(Special to The Mirror.)

WASHINGTON, March 31.

The Little Pilgrims, a four-act melodrama by an anonymous author, rewritten by Walter Clarke Bellows, was produced for the first time on any stage to-night by the Bellows Stock company, at the Lafayette Square, and scored a decided success with a large audience. The cast: Murrough Conner, White Whittlesey; Malcolm Bray, Charles Wyngate; Lord Cadville, John T. Sullivan; Squire Bompass, William Redmund; Dr. Smiles, P. J. Durgan; Goldrix, Frederic Sullivan; Hodges, William Conley; Regie Trevor, Joseph Kaufman; Serg. Crabbe, Myron Leffingwell; Servant, Harry C. Bradley; Miss Macdonald, Thomas Barry; Mrs. Jack Ashby, Lillian Lawrence; Lady Crabshaw, Ellen Cummens; Lady Barton, Katherine Clinton; Lady Dufferby, Susie Parker; Tony Castleton, Bessie Conwell; Tiny, Lora Harrold; Maria, Katherine Field; Sir Donald, Isabella Shelton; "Tot" Washington, Walter Clark Bellows, Jr.; Sandy, the piper, Edmund D. Lyons; Faith, Antoinette Walker; Hope, Edna Hale Smith; Charity, Ina Fagan.

The play takes its title from the pilgrimage of the five small children of the late Sir Donald McDonald from their North of Scotland home to visit their wealthy and fashionable aunt, Miss McDonald, a leader in London's aristocratic circles. The trip is taken as the death bed wish of their father, but the aunt is not overpleased at the news of their coming, and not desiring their presence, gives notice of her disapproval, and forbids their departure. But the children, brought up strictly amidst religious surroundings, their father's teachings exacting an absolute obeyance to his will, they decide at all hazards to fulfill his last command. Accompanied by a faithful friend, Sandy McClaren, they embark on their ponies for the rough and long journey to London, where they arrive on the eve of a tea party, given to an aristocratic gathering by their aunt. Their reception is marked with ill favor, their uncouth country manners becoming the laughing jest and target of ridicule of the new circle with which they come in contact. The contrast between English society manners and the innocent homely of the children is here strongly marked. Unknown to all, the children are heirs to a large fortune. This comes to the knowledge of Lord Cadville, a scapegrace and spendthrift, who determines to better his fortunes by winning the hand of the oldest child, Faith. In their leisure moments, while wandering through the grounds, they discover an old-fashioned English double barreled gun, and in playful anticipation of a coming fireworks exhibition and lawn party fete, the three youngest determine to introduce a feature of their own, and load the gun to the muzzle. Sandy, the Scotchman, who has had a quarrel with Goldricks, ignorant of the children's action, points the gun and threatens to fire if an apology is not given. The gun is discharged and Goldricks falls. Sandy, terror stricken, flees. The children, feeling morally responsible for the result, as a mob gathers to hunt the criminal, hide their old friend in the old ruins of the chateau, the entrance to which is guarded only by a little tot of five, Washington McDonald, who succeeds in a clever fashion to divert the attention of the pursuers in another channel. Lord Cadville maintains his suit for Faith's love, but she will not listen, for she is enamored of Murrough Conner, a thrifty and honest young Irishman, and loved by him in return. Cadville pleads and, being repeatedly repulsed, threatens her with the penalty of the law as a participant in the shooting, when he is promptly knocked down with a riding crop by her lover, who overhears the conversation. The most characteristic and dramatic moment of the third act occurs after the lawn fete and fireworks, when the children are in their dormitory at prayer. The subject is the children's appeal for forgiveness to the offense committed. Lord Cadville interrupts, and Sir Donald, in prayer, changes his supplication and petitions to God to remove the disturber, when Conner, a self appointed protector, with a brief argument hurls Cadville through a plate glass window. The fourth act is a beautiful picture of English country life, the stage literally teeming with live stock, comprising a flock of sheep, cows, dogs, and the five ponies. Sandy's mental eccentricities, furthered by the advice of Mrs. Jack Ashby to stop persecution, is hardly absolved by the discovery that the double barreled gun was loaded with powder and shot separately, and as the powder barrel was the only one discharged, no serious harm was done. Murrough Conner and Faith McDonald are plighted lovers, to wed after his retirement as an officer in the English army. The Little Pilgrims, thoroughly disgusted after a month of English life as they found it, full of knavery and deceit, and longing to get back to the pure air of the Scottish highlands, have their ponies saddled and, accompanied by their faithful Sandy, start again on a pilgrimage for a land where the atmosphere is redolent with everything pure and untarnished.

The company never appeared to better advantage and many distinct successes were made, the most prominent being the Sandy McClaren, the piper, as played by Edmund D. Lyons, who was especially engaged for the part. White Whittlesey was strong as Conner, and John T. Sullivan as Lord Cadville was equally good in the opposite part. Antoinette Walker was winsome as Faith. There was a delightful comedy vein permeating the portrayal of Mrs. Jack Ashby as played by Lillian Lawrence. The character

is a very bright but sleepy young English woman; one who grows so prettily that no offense is taken. Malcolm Bray, a young English officer, was excellently acted by Charles Wyngate. Mrs. Thomas Barry as Miss McDonald and William Redmund as Squire Bampton were notably good. The production is good in scenic environment. A realistic storm of rain and wind, ending with a huge old English oak tree being struck by lightning, is one scene. To-night's performance was given for the benefit of the National Homeopathic Hospital. A Midsummer Night's Dream is in preparation.

At the New National William H. Crane presented David Harum to-night to a full house. William Simpson, Charles J. Jackson, Frank Burbeck, Harry M. Blake, Sheridan Tupper, Guy Nichols, W. H. Dupont, George F. Devere, Charles Avery, Joseph Rawley, Lois Frances Clark, Kate Meek, and Meriam Nesbit comprise the excellent supporting company. May Irwin follows.

The Burgomaster to-night proved a strong card at the Columbia Theatre, and with Herbert Cawthorn in the title-role is to some extent new in its enactment. Edward Sandford, George Broderick, Harry De Lorme, William Peters, Andrew Lynam, Harriet Standen, Sadie Stockton, Lillian Austin, Madeline Winthrop, and Edith Yerrington are favorites. Whitney and Knowles' Quo Vadis comes next.

At the Academy of Music The Convict's Daughter opened to capacity and was given a creditable presentation. The Lilliputians in The Merry Tramps is the underline.

The engagement of Mrs. Patrick Campbell last week at the Columbia Theatre, notwithstanding Holy Week, can be recorded, at the high prices, as one of the best in the history of the house.

Wilford Russell, baritone, will on Friday next give an afternoon of ballads in the ballroom of the British Embassy, by permission of the British Ambassador. The embassy, it would seem, has become a new amusement resort. JOHN T. WARDE.

ST. LOUIS.

"Stabat Mater" Sung by Castle Square Company—The Week's Bills—Several Visitors.

(Special to The Mirror.)

ST. LOUIS, March 31.

Lohengrin and Martha form the repertoire of the Castle Square Opera company for Easter week, the last but two of the English opera season at the Century Theatre. In the Wagner opera "Joe" Sheehan is gathering large Easter garlands of laurels as "The White Knight," and Gertrude Rennyson and Josephine Ludwig are alternating in the role of Elsa. Winifred Goff is a capital interpreter of the fine gloomy music alloted to Telramund, and Francis J. Boyle is a dignified and sonorous King. Ethel Houston Du Fre gave a good account of herself as Ortrude. The first Wagner presentation of the season may be said to have won a success. Martha was given to-night, with Adelaide Norwood as Martha and Marion Ivell as Nancy. The old "ballad opera" was well received, and Miss Norwood, in fine voice and brilliant spirits, responded to encore after encore for "The Last Rose of Summer." The production of Rossini's Stabat Mater by the Castle Square company was a special feature on Good Friday night and was a welcome and popular innovation. The sacred classic was well sung, and a house packed with lovers of devotional music thoroughly enjoyed it. The Castle Square companies made a pleasant exchange of Easter gifts during the past few days. The Philadelphia company presenting King Dodo sent the Western Dodo singers a new crown for the merry monarch. The Sultan of Sulu company in Chicago donated a new swan to the grand opera organization singing Lohengrin, and the grand opera singers in this city sent a burglar proof toy safe to Business Manager "Eddie" C. Cooke, of the Sultan forces, as a repository for the great profits on the Chicago season.

David Warfield, who has not been seen here for several seasons, returned to the Olympic last evening, this time as a star, presenting The Auctioneer, and was heartily received by a good audience. The star received strong support from Marie Bates, Odell Williams, Maude Winter, Eugene Canfield, Nellie Lynch, William Boag, Brandon Tynan, Helena Phillips, Harry Rogers, Horace James, Elizabeth Berkeley, Rachel McCausland, Georgia Randall, Cyril Vesina, Herman Lechner, Dorothy West, and Ona Lowe. Richard Mansfield April 7.

Fiddle-Dee-Dee drew immense business to the Grand considering it was Holy Week. The musical comedy was very well received. Kolb and Dill, who severed their connection with the company here Saturday night, made hits. Barney Bernard and Dorothy Drew also came in for a good share of applause. Sunday afternoon The Dairy Farm returned for a week. Among the company are: Mac M. Barnes, Sarah Ward, John Milton, Louise Everts, Helen Hartley, Theodore Rook, Robert Sinclair, H. O. Chessman, Melema Bardi, Cora Chapman, Jessie A. Stevens, William R. Walters, Harold Cornell, and William Goodman. The Belle of New York will follow.

Manager Garen is offering the James Boys in Missouri at the Imperial. George Klimt impersonates Jesse and Wilson Reynolds Frank. Among the support are: John Abbott, Jack White, Ed. M. Kimball, Harry Darling, Will J. Morton, Alma Hearn, Pauline Maddern, Jean Harlan, and Louise Bernero. Lost in New York is underlined.

Two Little Waifs is the Havlin attraction this week. Stanley and Lolita Lamb are playing the waifs. Others in the cast are: A. Sully Guard, Frank T. Wallace, Charles H. Gardner, Charles T. Halt, Edwin Lyon, J. D. Murphy, Helene Carrall, Gertrude Gilbert, Cora Denrah, and Nell Gibson. The Great White Diamond next week.

Theodore Thomas will give his last concerts of the season at the Odeon, April 4, 5.

Mr. and Mrs. N. C. Goodwin (Maxine Elliott) were entertained at the Country Club Tuesday.

Macfyn Arbuckle spent Holy Week at his home here.

John H. Harlin was in the city last week. J. A. ...ORTON.

CINCINNATI.

Pike Opera House Badly Damaged by Fire—Current Attractions—Items.

(Special to The Mirror.)

CINCINNATI, March 31.

William Faversham made his local debut as a star to-night at Robinson's in A Royal Rival. Isabel Irving was the Maritana, and others in the cast were Sally Edwards, Edward Stevens, and Maggie Holloway Fisher. David Warfield April 7.

The Pike company began the final week of its present season yesterday with a performance of Sag Harbor, that had never been played in this city. The performance had only been in progress about ten minutes when a fire was discovered underneath the stage. The manager announced that there was fire in the neighborhood and requested the audience to leave, which was done in a quiet and orderly fashion, thereby averting what might have easily been a serious panic. Scenery and other things stored in the cellar were destroyed at a loss of from ten to fifteen thousand dollars. While the auditorium itself was not damaged by the flames to any extent, it was completely gutted by water, and the theatre will undoubtedly remain closed the rest of the season. The total amount of injury done is estimated at between fifty and sixty thousand dollars. No one was injured, but many women in the audience lost their Easter finery.

The Evil Eye is the Easter offering at the Walnut, beginning with yesterday's matinee. Many new features have been added since its last appearance here, including an electric ballet and the Victoria troupe of dancers. A Texas Steer is underlined.

Die Rothe Robe (The Red Dress) was the bill of the German Theatre company last night at Robinson's, and pleased a large audience.

The Brothers Byrne in Eight Bells began their annual engagement at Heuck's yesterday.

F. A. Scudamore's new melodrama, Dangerous Women, is giving thorough satisfaction to the patrons of the Lyceum this week.

Georgia Caine was out of the cast of The Messenger Boy at Robinson's last week, owing to illness in her family. Willametta Brown played her role acceptably.

The Pike company's Summer season at Detroit opens April 6. H. A. SUTTON.

BALTIMORE.

Jefferson De Angelis at Ford's—Haswell Stock in The Amazons—Items.

(Special to The Mirror.)

BALTIMORE, March 31.

Jefferson De Angelis and his excellent company hold the stage of Ford's Grand Opera House in A Royal Rogue this week. Mr. De Angelis gives his usual clever performance. The chorus is large, well drilled and handsomely costumed. The Musical Craze will follow.

Denman Thompson presents The Old Homestead at the Academy of Music this week. Next week, King Dodo.

The Amazons was delightfully presented this evening at Chase's Theatre by the Percy Haswell Stock company. The entire organization did very commendable work that was thoroughly appreciated by the large audience. Romeo and Juliet next week.

A Homespun Heart is well acted and appropriately staged at the Holliday Street Theatre this week. It will give way at the end of the week to At the Old Cross Roads.

Sousa's Band entertained an audience that completely filled the auditorium of the Music Hall this evening. The concert was much enjoyed. It was given under the management of Charles E. Ford.

The Whirl-I-Gig is the bill at Auditorium Music Hall. It is presented by a large and capable company and was much enjoyed. It will be followed by Put Me Off at Buffalo.

Lloyd Carleton is now the stage-director of the Percy Haswell Stock company.

George Fawcett will spend this week in New York arranging for plays for the Spring and Summer season of the company.

HAROLD RUTLEDGE.

Herbert Cawthorn's still the Burgomaster.—*—

LAMBS TO HAVE NEW FOLD.

Owing to the unpleasantness that arose over the production of Clay M. Greene's Biblical drama, Nazareth, by the Lambs, the members of that club have decided that henceforth they will give their performances and hold their "gambols" in a theatre other than the Garrick, in which they may be secure from prying eyes and from subsequent criticism.

Immediately after this conclusion was made public the officers of the club received messages from Oscar Hammerstein and other managers offering the use of their playhouses whensoever the club desired. But the Lambs decided to be beholden to no man, and hereafter, until they have a theatre of their own, they will rent and pay for the theatre in which they give their performances.

The discussion aroused by the attitude taken by the lessee of the Garrick has culminated in a desire on the part of the Lambs to own a new clubhouse in which there will be room for elaborate "gambols." It is planned, therefore, to sell the present property and to build a clubhouse with a private theatre attached. The building now occupied by the club was purchased some years ago for $44,500. The property has increased in value greatly since then, and it will be sold as soon as the officers of the club can get what they deem a fair figure for it.

When the idea of building a new clubhouse was broached at a meeting held last week the members came forward promptly with subscriptions to a fund. In a very short while the sum of $160,000 was pledged. It is hoped by the members that the new fold will become a reality within a year.

A CHORUS GIRL DISAPPEARS.

Anna Casselle, a chorus girl of the Wilbur-Klrwin Opera company, disappeared in Kansas City on Sunday, March 23, and has not been heard from since. The police, who have the case in hand, suspect foul play.

ORDERED CLOSED.

It was announced last night that Police Commissioner Partridge had ordered Inspector Hartley to close the roof-garden of the New York Theatre for non-compliance with the requirements of the Building Department.

MUSIC NOTES.

Clarence Eddy, the concert organist, will sail for Europe on the *Rotterdam* next Saturday.

Innes' Band gave the second of its series of three concerts at the Herald Square Theatre on Sunday evening. The soloists were Helena Noldi, Achille Alberti, Leo A. Zimmermann, and Alice Lorraine.

The concert at the Metropolitan Opera House on Sunday evening brought forward four musicians of note. They were Jean Gerardy, 'cellist; Fritz Kreisler, violinist; Josef Hofmann, pianist, and Mrs. Dorothy Harvey, soprano. The audience was large and appreciative.

A lesson with tears in TRINITY CHIMES.—*—

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 139 W. 47th St., New York.

The General Secretary, acting upon an order of the Council, has recently issued a circular letter which has been sent to all chaplains of the Alliance in the United States and Canada. Favorable responses are being received daily. The letter is as follows:

Reverend and Dear Brother: Reference to our Second Annual Report, which was posted you recently, will show that of the entire amount received by the National Alliance from all sources no money whatever has been paid in salaries, office rent, or for the personal services of the General Secretary. All the work has been done absolutely gratuitously.

The movement has now attained a magnitude which renders the continuance of this condition impossible. We are now moving into our new headquarters at 139 West Forty-seventh Street, occupying a floor in a house owned by the Actors' Order of Friendship, where office expenses must be met, together with the services of a paid assistant secretary, the General Secretary and practical founder of the organization still preferring to give his services as heretofore.

As our work is not local, but national, ministering, with your co-operation, in the name of the Master to a great and hitherto shamefully neglected body of men and women constantly "on route," we venture to appeal to you for financial assistance. We have two sources of income: dues and church offerings. Our dues are small and purposely so, since we desire the poorest of our brethren to share our privileges; the offerings have been generously donated by the New York churches of all denominations wherein we have held our regular monthly services. We now desire to extend this privilege to you, and for that purpose the National Council of the Alliance has appointed the last Sunday in April—the 27th inst., this year—to be an annual Alliance Sunday, on which, at any service, our chaplains are requested to preach upon the Alliance and its aims, or refer to our work in their regular services or announcements. We also urge that wherever possible, the offering—or part thereof—taken at such services be forwarded to us for the support of the National movement, and any local press notices of such sermons will be gladly received for publication in our weekly bulletin in THE NEW YORK DRAMATIC MIRROR, which is the representative journal of the dramatic profession. May we beg that you use your influence with the local press to secure publicity for the service as well as for the aims and work of the Alliance? Where possible we will aid you to secure the attendance of the ladies and gentlemen of the stage playing in your city at the time of the proposed service. Will you kindly help us in the way proposed?

The fair in the Hotel Vendome, Boston, under the auspices of the local Chapter promises to be a financial and social success. It will be held three days, April 2, 3, and 4, from 10 A.M. to 10 P.M., but will close on the 3d from 12 noon to 5 P.M., out of courtesy to the managers of the Actors' Fund Home benefit at the Hollis Street Theatre. Among the recent contributors are J. H. Gilmour, Elsie De Wolfe, Mary Shaw, William Redmond, Eugene Ormonde, E. H. Sothern, and "Aunt Louisa" Eldridge.

The thirty-fourth regular meeting of the National Council of the Alliance will be held at the headquarters on Friday, April 4, at 4 P.M. All members are earnestly requested to be present.

At the recent service, held in the Manhattan Theatre, the following striking address was delivered by the Rev. Sydney Herbert Cox, pastor of the Bethany Congregational Church, Manhattan, and chaplain of the Alliance:

NATURE'S APPEAL TO THE SOUL'S DRAMA.

Palm Sunday is a fitting opportunity to discuss the relations of the Church and the stage. Jesus, in the apparently triumphal procession, is asked by the narrow pietists to hush the "hosannas" of the children and the enthusiasm of the mob, hailing as they thought the rise of a King who would restore to them temporal power. Jesus, knowing the impending tragedy, and approaching the climax of his own soul's drama, makes to the objectors this startling reply: "If these should hold their peace the stones would cry out." That is to say, the drama of life is bound to find its natural expression. And because of this fact, efforts are being made to-day to reunite the Church and the stage in the common work of teaching men the truths of life.

Nature has always been appealing to man. Many thousands of years ago he trod in the soft clay, and for the first time observed that his foot-print remained. He took some in his hand and molded it into whimsical shapes, and then cast it from him. On the morrow the sun had baked them hard, and in one, shaped like a cup, the evening dew had gathered. He no longer drank at the brook, but used his cup. In that have become possible the porcelains of ancient China and the potteries of modern Europe.

So after the same manner he saw a storm throw a log into the stream, and it sank not, and when timidly he sat upon it in shallow water it bore him down the river; and in that hour the shipbuilder was born and the commerce of the world assured.

Man found a flint wedged in a stick and used it as a hammer. He discovered, then, that tools are ingrained hands, and he went forth to build houses, statues, temples and palaces; and so Commerce, the Arts, Religion and Governments came into being. Wandering on a longer journey than usual he marked a tree and a rock with a sharp stone, and in that hour the historian was born. Nature has always been appealing to man.

As these appeals were answered ideas were given birth and became self propagating. Man began to discover the world within himself and to interpret it by the world without. Hence the worship of the sun and the star, the wind and the fire, the night and the day. And as the world without, unfolding, was better seen, so the world within was more clearly perceived. Ultimately the soul asserted its position, craving expression and reality. Man at last asked himself, "Putting aside these phenomena of nature, what am I? what am I for?"

Thus he joined the universe of matter to the universe of mind, and began the search for an explanation of the soul's drama. The climacteric appeal of nature to man was for a religion—that is, for life! The development of religious thought is the historic record of this unfolding of the soul's drama; some of it in the Bible of the Christian, some of it in other great literatures of the world and some of it written, but not in books. And the end is not yet—"for it doth not yet appear what we shall be, but we know that when He shall appear we shall be like Him, for we shall see Him as He is." For this Jesus came—the climax of life's drama, having in his message to men the potentially perfect redemption of humanity. Every individual, in part, reproduces the play, and every act moves on to its Divine consummation. In that procession with palms waving Jesus recognized his fulfillment of the upward struggle of the race, and when therefore the narrow pietists cried out against the people who hailed Him with "hosannas," His mighty answer was: "If these should hold their peace the stones would cry out." Their challenge to Jesus was due to the conception of religion as the mechanical performance of external rules rather than the spiritual outpouring of a righteous life. And yet they had Job, the greatest epic of all time, and Isaiah, within whose last twenty-seven chapters, says Moulton, "are gathered more colossally great ideas than in any other literature extant." And we, of the Christian era, have had in addition the Revelation of John. What mighty drama underlies the tremendous messages of these great books! Yet to the Jew they were sealed, and only now in Christendom really waking to the fact that the books of our sacred religion have something more and far greater than mere theological significance. Because the Jew refused to stage the drama of his life, the Greek and the Roman had full sway, and the stage soon reached corruption. The mediæval Catholic Church reconstructed the stage with its miracle plays, and until the Reformation, Church and stage were allied. An intense Protestantism, natural enough under its environment, divorced them, and its narrow descendants came to view the stage as the gateway to hell. But the stage is a necessity. Why does the drama hold men? Because the confusion of the unseen throws them back upon the seen. The temptation, in search of material gratification, to forget the spiritual opportunities of life, the tendency to sordid ambition and the strain that leads to weariness and despair, all these send men to the playhouse; and would send them oftener to the church, but that so often the latter has nothing to offer suitable to the man. The dramatic power of nature has its great hold in the appeal to the eye. And herein is to be found the success of the Greek, Roman and Anglican Catholic faiths. Ritual is the breath of worship. Modern pedagogy insists more and more on the culture of the eye. Where one man will think persistently, a hundred will look. Why should the Church still ignore this great channel to the soul? The Church and the stage are linked in a common duty; thus each has its distinct province. We face the facts of this great drama of the souls of men being played around us. What shall we do? If there are impure dramas, there are also irreligious churches. If there are immoral actors, there are also un-Christian ministers. Shall we waste time over such wild and vague generalities? Let us have an alliance of the Church and the stage, the best of each, that will eliminate the weakness and follies of both. The public can be compelled by wise and strong leadership.

The drama of the souls of men in mighty conflict calls us to the stage of life! What shall we play to them? If we refuse to play at all, "the stones will then cry out." Nature appeals to the soul's drama.

REFLECTIONS.

Ernest Lamson, pictured above, has won by strict attention to business and study an emphatic professional standing. His services are eagerly sought by managers having new plays to test that want American characters played true to nature. Of this season's successes Mr. Lamson has surely enhanced the value of two by his ability to handle new material as the authors intended, he being the original Lem Dunbar in York State Folks and the original Lem Yarrington in Up York State. It is possible that Mr. Lamson may appear during the coming season in his own play, Young Tobe Hoxie. This play is said to possess a progressive spirit new to pastoral dramas, it really being the story of the lives of many successful business men that had their start on the farm, and found "a hard row to hoe" when they left it, but won by honesty and thrift. Mr. Lamson has had offers from several managers who wish to produce it, but has not yet made any definite plans.

Channing Pollock, after a few more weeks in advance of Grace George, will come to New York for the Summer as William A. Brady's general press representative.

One of the Lovers' Lane companies has closed for two weeks, to reopen its tour next Monday. The company's scenery is at the Van Curler, at Schenectady, N. Y.

The Opera House at Iowa City, Ia., sustained a damage of $7,000 by fire on March 18. It will be immediately rebuilt and refurnished.

Ethel Bruce, late of A Lion's Heart company, will sail for Ireland on April 5 and will return to America early in August.

Ella Snyder has temporarily retired from the cast of The Sleeping Beauty and the Beast, owing to a severe cold, and is replaced by Katherine Colvin.

A divorce has been granted Mary Amelia Becque from her husband, Frederick Joseph Becque, a musical director, who is known as Frederick Solomon.

A petition in bankruptcy was filed Saturday afternoon by Manager William A. McConnell.

The production of Ben Hur, in London, has been postponed until Thursday evening.

Blanche Hall, who last season played the title-role in Zaza on the road, and who recently concluded an engagement as leading woman in one of the Lovers' Lane companies, was yesterday engaged by Messrs. Broadhurst and Currie for the leading role in Sweet Clover for next season.

The Twentieth Century Quakers of Philadelphia held their fourth musicale at their "meeting house" in that city last Sunday evening.

Owing to the request of its numerous patrons, the management of the Dvorak Dramatic School, Chicago, has decided to repeat the performance of A Scrap of Paper on April 8. For this occasion Edward Dvorak, director of the institution, will be seen as Prosper Couramont.

Scenery galore—TRINITY CHIMES.—*—

Robert Drouet has been engaged for the leading role in Henry B. Harris' production of The Last Appeal at Wallack's on April 14.

Edwin H. Lowe, the transportation agent, returned last week from a visit at Virginia Hot Springs, much improved in health.

Hope Booth sailed for Paris on the new steamer *Moltke* last Saturday.

Elita Proctor Otis began a Spring starring tour in East Lynne, at Springfield, Mass., on March 29. Jeffreys Lewis will begin a tour in the same play on April 21.

Tim Murphy and his company began rehearsals in Old Innocents last week in this city.

The I'm from Missouri company, under the management of L. R. Stockwell, will open its season at New Haven, Conn., on March 31.

Fred Lotta will sail for Europe on June 7.

The team of mules presented to Madame Bejano by the King of Portugal created a sensation by running away in Paris last Saturday.

Kirke La Shelle, now in London, will sail for New York on Saturday on the *Philadelphia*. Mr. La Shelle's No. 2 Arizona company begins a tour of the English provinces this week.

Justice Truax, on a report by William J. A. McKim, referee, last week Monday granted a decree of divorce in favor of Mrs. William Faversham.

Madame Bertha Kalish, the star of the Hebrew company at the Thalia Theatre, was taken ill suddenly last Thursday and was unable to appear through the rest of the week. It is feared that she will not be able to play again this season.

Elsie Leslie, who is this season starring in The Christian, was suddenly taken ill in San Francisco on Sunday and was taken to a hospital there. The role of Glory Quayle will be played by Fanchon Campbell until the recovery of Miss Leslie.

Mayor Low gave a hearing last Wednesday in the matter of the bill to amend the New York charter in the sections pertaining to theatres so that a clause could be inserted allowing people to stand in the lobbies of theatres and places of amusement. Commissioner Sturgis, of the Fire Department, opposed the bill, as did also Corporation Counsel Cosby.

The roster of the Allen and Anthony company's production of In the Valley of the Genesee, which opens at Dover, N. J., on April 5, includes Frank Allen, business-manager; Joseph M. Jacobs, advance representative; C. B. Johnson, stage-manager; H. Fiskin, stage carpenter; Carl Anthony, Stewart Palmer, Max L. Schraed, C. Stuart Johnson, John A. Boone, Curt S. Owen, J. W. Schmitt, Harry Fiskin, Frances Kovitch, Ann Hathaway, and Louise Dickson.

The benefit performance at the Grand Opera House on Sunday afternoon for Herman Grau was an artistic and pecuniary success. The receipts amounted to nearly $1,000. Among those who took part in the performance were Daniel H. Harkins, Julia Allen, Thomas Boyd, Carl Venth, Signor Biasa, Signor Campanari, Gussie Frankel, Harry Clifford Lott, Robert Dunbar, William G. Stewart, and several students of the American School of Opera.

In three acts, one prologue—TRINITY CHIMES.—*—

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ADVICE.

There is always afloat in the newspapers a volume of advice on every subject under the sun. Men are advised as to the conduct of every sort of business, and no doubt many read the advice as it applies to their respective wants, and then proceed to act as their own impulses dictate. It may be that the advice to women in the daily press is more voluminous than is the advice to men, and it probably covers a greater variety of subjects. Most of the advice to women naturally relates to matters of the toilette, and this advice possibly may be followed with some degree of fidelity. But woman is very much like man in that advice which relates to some vital matter may be carefully considered, yet is seldom heeded. On vital affairs, the average person "convinced against his will, is of the same opinion still."

There has been much advice to women in the press of late relative to going on the stage. CLARA MORRIS has come forward with two prescriptions for the stage-struck girl. She divides young women with stage tendencies into two classes. One includes the girl who really does not wish to become an actress, although she is sure she does so wish. What she actually longs for, Miss MORRIS says, is the music, light, gayety, and excitement that she imagines belong to life on the stage. Her nervous tension is high and her spirits are buoyant, and she finds no opportunity for relief in everyday life. Miss MORRIS advises that dancing is the exercise needed by this sort of young woman. "If she is allowed to dance," says Miss MORRIS, "the lights and music, the physical and mental excitement, will soon supply all the 'thrill' she craves, and before she knows it, she has danced herself into some man's heart, and there is an end." In the duties that follow marriage, this sort of young woman is supposed to find enough to engage her energies, and her ill-founded stage ambition goes out of mind.

The other sort of stage-struck girl, Miss MORRIS says, is looking not so much for an outlet for her own forces as she is for an opportunity to impress her forces upon others. "She has a deep-seated desire to move an audience," says Miss MORRIS, and thus she has the instinct that impulses those who wish to express themselves in other forms of art. For such a one there is no discouragement, and if she can survive the hard work and the trials and the disappointments that inevitably beset the path of the novice and the young player, she may develop what there is in her for the theatre, be that much or little. Undoubtedly, there is a preponderance of truth in this classification of young women, and in the conclusions drawn from the differing subjects.

In the press last week a warning to stage-struck young women was given by a prominent woman not associated with the stage, Mrs. JOHN A. LOGAN. Her knowledge on the subject as disclosed in her essay, would seem to be based on superficial observation. She used as a text the recent admonition to young women penned by MARY ANDERSON, who retired from the stage some years ago to assume a happy domestic life. This actress, beloved and respected on all sides, never underwent the heartbreaking trials that usually beset the novice, and her career, beginning prominently and under favorable auspices, was one of the most remarkable in stage annals in the matter of quick recognition and almost uniform success. And yet even Miss ANDERSON must have seen the difficulties that discouraged others, for the picture she drew would deter the average young woman from entering upon a stage career. Of course, it would not deter many young women in the second class dealt with in Miss MORRIS's description of two sorts of young women with stage aspirations, for young talent imbued with an idea is not so easily put down.

Mrs. LOGAN, however, did not discover that thorough appreciation of her subject that she would have shown if she had thoroughly known the theatre. She did appreciate the fact that the hardest kind of work is necessary to success on the stage, as it is necessary to success in any artistic field. The greater part of her essay seemed to be aimed at society women who, "infatuated by the blandishing words of admirers, have forgotten their marriage vows, and have deserted homes, husbands, children, and all, for the stage, without stopping to think of the consequences or of their real talents or fitness for a dramatic career."

This class of women have nothing whatever legitimately to do with the stage, and are as out of place in any serious and essential discussion of the desirability of a stage career as would be any of the other sorts of persons whose stage associations are simply freakish. "We have been pained to see honored names first in the divorce courts, and then on the billboards," said Mrs. LOGAN. It surely is painful to see any honored name in the divorce court, and it is very distasteful to friends of the theatre to see any such name, after dishonor, on the billboards as a direct result of the divorce court publicity. But, as has been suggested, these matters are wholly extrinsic in any discussion of the stage as a vocation on the merits.

The theatre will continue to be recruited variously. Notorious persons will continue to be nine-day wonders on the stage, and to drop into obscurity as soon as public curiosity as to how such persons appear on the stage is satisfied. That curiosity, it is painful to state, exists in the higher circles from which such persons are dropped as well as among the habitually vulgar. And young women who long for "music, light, gayety and excitement," will continue to escape the dancing school and seek the stage, most of them to experience hardship and never to win legitimate note. And other young women with something within them that promises success will win places on the stage after the long, laborious and bitter trials that are inevitable. To those that deserve success, hardship and disappointment are but as spurs to the determination that leads to achievement.

NEW THEATRES.

In New York the rumors of new theatres run far ahead of actual projects, yet new houses are almost steadily in course of construction in this city, while there is no corresponding abandonment of old theatres. In spite of the varying successes and failures in production from year to year, it seems certain that this city is far from the possession of a surplus of houses of amusement. Notable as the impulse of capital toward theatre-building here is, however, it is not as great as it would be were there a greater freedom in theatrical administration. A greater freedom would result in a greater diversity of enterprises that would call for a larger number of houses for exploit. Yet, with its restricted scope, theatrical enterprise here steadily is calling for an increased number of theatres, chiefly because New York is the great centre of production.

What is true of New York is true of other large cities in a measure. New theatres are building all the time in other large cities, but outside of New York the control of theatrical affairs is more arbitrary, independent enterprise has less opportunity, and new houses relatively are fewer. If there were really an "open-door" in amusements—or strictly in the better class of amusements—a greater activity in the form of theatre building in other large cities would be seen.

That this is so is evident from the marvelous activity in theatre building in the smaller cities, where present methods of theatrical control are practically ineffective to hinder enterprise. From the notes of new theatre projects in the smaller cities, published regularly in THE MIRROR, it is safe to say that scores of new houses have been erected in this country during the past year, with a prospect that additional scores of new theatres will be projected and built in small cities during the year to come.

In the minor cities, and in growing places that are opening their first theatres, there is a field for minor "attractions" that work independently and out of the reach of the organized power that controls so much of the business of the theatre in the larger cities and the marvelous increase in the number of theatres in localities outside of the sphere of the controlling power suggests how the theatre would develop everywhere if unrestricted.

BROOKLYN'S NEW THEATRE?

T. H. Rochfort, whom the Brooklyn *Eagle* announced recently was to erect a new theatre at the corner of Fulton and Lawrence streets, Brooklyn, was interviewed by a MIRROR reporter on Saturday afternoon. He said that the site of the new playhouse would not be the one stated in the *Eagle* and that the property upon which it might be erected had not been secured. Furthermore, Mr. Rochfort stated that the enterprise would not be financed by a stock company but that the capital required would be furnished by one man. From the tone of Mr. Rochfort's conversation it was gleaned that the project at the most is only in its elementary stage, and that nothing definite has been decided upon. Should the theatre be built it will be conducted independently of the Theatrical Syndicate. Mr. Rochfort says he intends to bid for the lease of the Montauk Theatre, Brooklyn, at the expiration of Mrs. Isabel Sinn Hecht's term of control.

NOTES OF NEW THEATRES.

It is rumored that a new theatre may be erected at Canton, Ill., this summer. A dancing floor is included in the plans, and the theatre would be open in the summer only.

Plans have been drawn for a new theatre, to be ready by next September, at Waxahachie, Tex.

Ferdinand Roehlig, one of the managers of the Taylor Opera House, at Trenton, N. J., is to erect a new theatre at that place.

A syndicate of Chicago capitalists will build a $30,000 theatre at Ironwood, Mich.

Lizzie Semple, owner of Semple's Opera House, Logan, O., has awarded the contracts for a new theatre.

Work was resumed on the new Camden Theatre, at Parkersburg, W. Va., recently, and it will be completed for the opening next season.

A new theatre to be called the Auditorium is being erected at St. Mary's, W. Va., by Will A. Miller, who is the manager of the Grand Opera House at New Martinsville, W. Va. The house will have a seating capacity of one thousand, and the dimensions of the stage are 27 x 35 feet; proscenium opening, 30 feet; height of gridiron, 45 feet. A complete stock of scenery will be part of the theatre's equipment.

Managers Brigham and Head are to erect a new theatre at Hot Springs, Ark., this summer, that is designed to be one of the finest playhouses in the South. Work will begin about June 1. The house will seat one thousand six hundred. There will be ten private boxes, the dimensions of the stage are 65 x 45 feet, and 75 feet to the rigging loft.

Business men of Clarksville, Ia., will build a new theatre at that place soon.

Yankton, S. D., is to have a new theatre through the kindness of Dr. Rodgers, of that place, who will contribute $25,000, and the citizens of Yankton $5,000. The new house will be built this year, and will be under the management of the A. B. Beall circuit controlling theatres in Sioux City, Sioux Falls, Mankato, and other Northwestern cities.

A new theatre and office building, the plans of which were filed by G. G. Heye, will be built at 136-144 West Forty-fifth Street, it is reported, for the use of the H. H. Harris Company. The new playhouse is to be known as the Hudson.

AMATEUR NOTES.

Paul Leicester Ford's play, The Best Laid Plans, was presented by the Jewish Women's Council of Denver, Col., on Sunday evening, March 23.

Pupils of the Perkins Institute for the Blind, of Boston, recently gave a performance of Undine which was remarkable, inasmuch as none of the cast could see. The parts were played by Flora L. Mather, Ida A. Cross, Ellen A. Gavin, Etta F. Knowlton, Rose E. Maynard, Sophia J. Muldoon, G. May Cooper, and Rose M. Durant.

The Dramatic Club of the University of Minnesota gave creditable performances of The Old Musician and of Rostand's Les Romanesques at the Lyceum Theatre, Minneapolis, on Feb. 10. The plays were directed by Clayton D. Gilbert and the casts included Messrs. Webster, Wiren, Lane, Mitchell, Swern, Campbell, Arnold, and Collins, and Misses Wheeler and Lord.

MUSIC NOTES.

Alma Webster Powell, an American soprano, formerly prima donna of the Castle Square Opera company, is building up a great reputation for herself in her present tour of Russia.

Ben Davies, whose concert tour of this country opened in Boston on Sunday, arrived on Wednesday on the *Oceanic*.

Madame Mantelli and her company will leave this city on April 5 for the City of Mexico, where she begins a season of twenty concerts on April 16. En route to Mexico concerts will be given in Troy, Rochester, Buffalo, Cleveland, St. Louis, Kansas City, Topeka, Fort Worth, and San Antonio.

LETTERS TO THE EDITOR.

As to Old Players.

NEW YORK, March 27.

To the Editor of The Dramatic Mirror:

SIR: In the last issue of THE MIRROR is quoted a statement that Mrs. Henry V. Lovell, who celebrated her eighty-fifth birthday on March 18, is the oldest living American actress.

The oldest living actress is Mrs. Eliza Young, mother of William Young, now with Elita Proctor Otis. She was born in London, Eng., on May 21, 1812, and made her last appearance before the public at the People's Theatre, in this city, on March 22, 1880, as the witch in Macbeth, to Mrs. Langtry's Lady Macbeth. Her son was stage-manager. Mrs. Young is now living in this city with her son.

Maria B. Wilkes, mother of Edward Wilkes, lately with Daniel Frohman, is now living in Philadelphia. She was born in Philadelphia on July 4, 1816. She was a great favorite at the old Arch Street Theatre, Philadelphia, when Bob Stevens, Owen J. Fawcett and myself were boys, and almost nightly frequenters of the "old Arch." She was the original Widow Melnotte with Edwin Forrest.

Mrs. Henry V. Lovell comes third on the list. She was born on March 18, 1817. She was the sister of the well-known Bowery favorite, Julia Turnbull, and was afterward Mrs. James W. Pritchard. She was at the old Lafayette Theatre in this city in 1836, but retired from the stage in 1852.

Kate Ludlow, now in the Forrest Home, was born in New York on January 5, 1820. She was married to Joseph Littell, the first husband of Mrs. William J. Florence.

Mrs. Gilbert was born on October 21, 1822.

James Deal is the oldest actor in the world. He has just completed his ninety-sixth year. As a child he was taken out on Plymouth Sound, and saw Napoleon walking the quarter-deck of a war ship. Mr. Deal was keeping a tavern lately in Plymouth, Eng.

The oldest living manager is John Hinter, who began in the business in 1850.

COL. T. ALLSTON BROWN.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.)

J. H., Boston: Brookis and Company do not appear to be known at the New York address given by you.

E. L. M., Portage, Wis.: Write to Samuel French, No. 24 West Twenty-second Street, New York City.

W. H., Spring Valley, Ill.: Mittenthal Brothers may be addressed care of the Packard Theatrical Exchange, 1262 Broadway, New York.

7—20—6, Salem, Mass.: Inquire of the American Dramatists Club, 114 West Fortieth Street, New York.

IN DESPAIR, Brooklyn: Symmetricals are what you need. They can be secured from any reputable costumer. Try J. Wistle' Sons, 27 Smith Street, Brooklyn.

X., New Orleans: The American Mutoscope and Biograph Company, New York, can inform you concerning the moving pictures of Pope Leo XIII.

R. R. W., Washington: It would perhaps be best to personally see the manager you name, who now is abroad, when he returns to New York. You might first address a letter to him in relation to the matter.

R. J. R., New Bedford, Mass.: "The Girl with the Auburn Hair" is, in private life, Mrs. J. J. Murdoch. Her maiden name was Grace Akass and she was at one time a choir singer in Indianapolis.

C. C. L., Louisville, Ky.: Thomas W. Keene was taken ill while playing in Canada. He closed his tour and went to his home at Castleton Corners, Staten Island. A few days later he was taken to the Smith Infirmary, where he died on June 1, 1898.

H. N. B., Deadwood, S. D.: The play of Louis XI, adapted and arranged by Dion Boucicault and as played by Henry Irving and others, has little or no plot. It is a character drawing of Louis XI, depicting his last years. The other characters in the play are of little or no importance except as they illustrate the weaknesses and nature of King Louis himself. The cast of the drama as presented by Henry Irving during his last engagement at the Knickerbocker Theatre, was as follows: Louis XI, King of France, Henry Irving; the Dauphin, Mabel Hackney; Duc De Nemours, Laurence Irving; Philip de Comines, James Hearn; Jacques Coitier, J. H. Barnes; Tristan L'Ermite, F. Tyars; Oliver Le Dain, C. H. Kennedy; Francois De Paule, W. Yug; Cardinal D'Alby, Mr. Fisher; Count De Dreuil, F. Davies; Montjoie, Mark Paton; Monseigneur De Lude, H. Phillips; the Count De Dunois, R. P. Tabb; Carcel, C. Dodsworth; Richard, T. Reynolds; Didier, Mr. Marion; Officer of the Royal Guard, Mr. Graham; Toison D'Or, Mr. Cook; King's Attendant, Mr. Ablett; Marie, Rosalind Ivan; Martha, Maud Milton.

CONSTANT READER, Goshen, Ind.: The dividing line between comic opera and musical comedy is becoming more indistinct each season. The terms have come to be accepted as almost synonymous. Properly, a comic opera is a work in which the story is carried forward by the musical numbers as well as by the dialogue. Thus in Gilbert and Sullivan's works every word that is sung has as much bearing on the plot as the words that are spoken. A musical comedy, properly speaking, is work constructed upon dramatic lines, with songs and choruses, that need have no connection with the story, added. The term extravaganza is applied ordinarily to works similar in construction to the musical comedy, but of a whimsical, improbable, burlesque nature. The term implies spectacular splendor and brilliant scenic effects. 2. According to the records of Colonel T. Alston Brown, the stage historian, the first presentation of a dramatization of "Uncle Tom's Cabin" occurred at Purdy's National Theatre, New York, on Aug. 23, 1852. The version was by Charles Western Taylor, and was not a success. The first successful version was produced at the Museum, in Troy, N. Y., on Sept. 27, 1852. This was the Aiken version. At about the same time a version made by Mrs. Anna Marble was produced in Chicago.

J. M. J., Brooklyn: 1. The original cast of Cyrano de Bergerac, as produced by Richard Mansfield at the Garden Theatre, Oct. 3, 1898, was as follows: Comte de Guiche, Arthur Forrest; Comte de Valvert, F. A. Thomson; Christian, William Courtenay; Cyrano de Bergerac, Richard Mansfield; Le Bret, J. W. Weaver; Captain Carbon de Castel-Jeloux, Francis Kingdon; Ragueneau, A. G. Andrews; Ligniere, Fred Backus; First Marquis, Damon Lyon; Second Marquis, Edwin Belden; Third Marquis, C. Toole; Montfleury, William Griffith; Bellerose, Douglas Stanfield; Jodelet, Gage Bennett; Cuigy, Woodward Barrett; Brissaille, Douglas Jeffreys Wood; Busybody, Francis Kingdon; Light Guardsman, Charles Quinn; Doorkeeper, Dwight Smith; Tradesman, Cecil Butler; His Son, Edgar J. Hart; Pickpocket, August McHugh; Musketeer, A. Stryker; First Guardsman of Royal Household, Harry Lewis; Second Guardsman, William Sorrell; Capuchin Monk, William Griffith; First Poet, Edgar J. Hart; Second Poet, Harry Lewis; Third Poet, R. Ordway; Fourth Poet, Dwight Smith; First Pastry Cook, Maxwell Blake; Second Pastry Cook, Mr. Nevil; Third Pastry Cook, Mr. Claggett; Fourth Pastry Cook, Robert Melton; Fifth Pastry Cook, J. F. Hussey; First Gambler, R. De Cordova; Second Gambler, Joseph Maylon; Drunkard, J. Westly; First Cadet, Mr. Butler; Second Cadet, Mr. Thomson; Third Cadet, Mr. Sorrell; Fifth Cadet, Mr. Stryker; Sixth Cadet, C. Short; Roxane, Margaret Anglin; The Duenna, Ellen Cummins; Lise, Helen Gliddon; Orange Girl, Bertha Blanchard; Flanquin, Van Arold; Champagne, Miss Methot; Mother Margaret de Jesus, Blanch E. Weaver; Sister Martha, Helen Ford; Sister Claire, Mary Emerson; First Actress, Mabel Howard; Second Actress, Claire Kulp; Third Actress, Miss Hollingsworth; Fourth Actress, Alice Chandler; Soubrette, Nora Dunblane; First Page, Angela McCall; Second Page, Mazie Blythe; Third Page, Clara Emory; Fourth Page, Fernanda Eliscu; Flower Girl, Grace Heyer. 2. There are sixty-four regular characters introduced in the version of Cyrano used by Mr. Mansfield. 3. Below is the cast of the Bernhardt-Coquelin production at the Garden Theatre Dec. 10, 1900. Roxane, Sarah Bernhardt; Cyrano de Bergerac, M. Coquelin; Christian de Neuvillette, M. Davenbourg; De Guiche, M. Desjardins; Ragueneau, M. Deschamps; Carbon de Castel Jaioux, M. Duree; First Cadet, M. Duplin; Lebret, M. Rebel; First Marquis, M. Laurent; De Valvert, M. Scheller; Third Cadet, M. Bonyer; Ligniere, M. Ramy; Cuigy, M. Barry; Un Capucin, M. Dara; Un Mousquetaire, M. Kraus; Bellerose, M. Neuville; Un Bourgeois, M. Piron; Un Tire Laine, M. Mallet; Second Marquis, M. Fusch; Un Spectateur, M. Adam; Un Jeunne Homme, M. Chabert; Brissailles, M. Bord; Un Garde, M. Abel; Un Chevau-Leger, M. Ballard; Un Mousquetaire, M. Selmy; Officer Espagnol, M. Guirand; Third Marquis, M. Charlot; Second Cadet, M. Martin; Fourth Cadet, M. Stephano; Fifth Cadet, M. Redolt; Sixth Cadet, M. Rock; Seventh Cadet, M. Bonni; Champagne, M. Francois; Flanquin, M. Levy; First Poet, M. Paulin; Second Poet, M. Boyer; Third Poet, M. Georges; Fourth Poet, M. Sauve; Fifth Poet, M. Runnalt; Third Mousquetaire, M. Laine; Eighth Cadet, M. Paulard; L'Allumer, M. Masse; Montfleury, M. Camoy; Godelot, M. Dartois; First Bourgeois, M. Prilleux; Second Bourgeois, M. Vaillant; First Musician, M. Pitou; Second Musician, M. Fusier; First Patissier, M. Brusset; Le Portier, M. Stehler; Lise, Madame Bardley; La Distributatrice, Madame Kenrich; La Duegna, Madame Patry; Sister Martha, Madame Damiroff; Sister Claire, Madame Simonson; Mother Marguerite, Madame Boulanger; First Page, Madame Piquel; Une Actrice, Madame Baudry; Second Page, Madame Marie; Une Soubrette, Madame Bolfers; First Sister, Madame Cellarius; Second Sister, Madame Dove; Un Enfant, Madame Emma. 4. In this version, the original, by Edmond Rostand, there are sixty-three characters.

THE USHER.

The custom of including a clause in actors' engagement contracts reserving the right of "laying off" the week before Christmas and Holy Week has existed for many years and is fair and equitable, but for the past few seasons this clause has been amplified in the contracts of certain managers of the speculative persuasion so that in the event of playing the two weeks in question the actors are entitled to half pay only.

There is no just basis for this innovation. If it is not profitable to play the week before Christmas or Holy Week the managers are privileged to close up. If it is desirable or profitable to give performances the weeks in question, why should the actors be paid less for their services than for any other weeks?

The service they render is precisely the same. The managers do not pay them extra salaries or premiums when they have large weeks or for holiday weeks. The actors having no interest in the profits, why should they be asked to stand a share of the losses?

It is reported that the companies of Klaw and Erlanger were placed on half salary during Holy Week. The Sleeping Beauty and the Beast company, which suffered this cut, found little comfort for it in the fact that the Broadway Theatre did a profitable business throughout the week.

It is said that members of The Sleeping Beauty and the Beast company were given the option of not playing or taking half salary, but what individual actor would have the courage to destroy his standing with the management by declining to play and letting an understudy go on for the week in his place?

The London *Daily Telegraph* says of The Girl from Maxim's, which was produced recently at the Criterion Theatre there, and which was first given at the Criterion Theatre here: "It passes the wit of ordinary men to comprehend why such a piece should be dished up before a London audience. It is said that a version of M. Feydeau's farce was played for a great many nights with conspicuous success in the United States. We will not insult American intelligence and taste by supposing that the version was the same which was played last night at the Criterion, or perhaps it had a very different interpretation, an interpretation so careful and refined that it carried away the average dramatic judgment, which otherwise would have condemned it. Of these matters we have no knowledge. But if any one could find wit or amusement or good sense or good sanity in The Girl from Maxim's he must have an enviably thick skin and an almost Gargantuan appetite for the farcical." The *Telegraph* adds that when the end of the piece was reached the marks of disapproval were wholly irrepressible and thoroughly well deserved.

Madame Calvé has returned to New York after giving a repetition of her recital of French popular songs in Boston with great success. The audience was as enthusiastic as it was numerous, and the prima donna, who projected these recitals herself, is gratified by the prosperity of her first managerial achievement.

Madame Calvé probably will not return to America next season, but will spend the Winter in Paris, where she is to originate the leading roles in two operas that have been written for her.

She still has a desire to spread her wings upon the dramatic stage, and it is among the possibilities that she will appear in a tragic role at Antoine's Theatre in Paris some time in the future.

Notre Dame at Daly's is not successful. But a version of the book was once given in New York at the Lyceum Theatre (now the Fourteenth Street), where it met with considerable popularity owing chiefly to the performance of Quasimodo by T. C. King.

The dramatization used at the Lyceum in 1873 was made by Halliday. Charles Wheatleigh was the Frollo, Henry Dalton the Phœbus, Sol Smith the Gringoire, and Jeffreys Lewis Esmeralda. The play was divided into three acts with eight scenes.

It is curious to note that the playbill announced that the costumes were "made by Augustus Harris, of Covent Garden, London," the same Harris who afterward became a noted manager and upon whom knighthood was bestowed.

Mr. Ayres, the indomitable, again returns to the charge this week, apropos of the quoted opinion of a Shakespeare scholar that Mr. Ayres' assertion that Edwin Booth's elocution was faulty is erroneous. The well-known orthoëpist writes as follows:

No, no, not so! Neither your Shakespearean scholar nor any other living person has ever won my highest commendation as a reader of poetry. There is a masterful critic and an eminent poet that has won my highest commendation as a reader of his own poems, which is a very different matter. It is one thing to make clear and impressive one's own thoughts, and quite another thing to make clear and impressive the thoughts of another. When Mr. William Winter reads his own poems, he gives to those that can hear him the very perfection of the elocutionist's art; nothing in the way of delivery could be finer—emphases, pauses, inflections, tone-color—everything is there in perfection that could interest and impress. But while I have often said all this, I have seldom failed to add that Mr. Winter's reading of his own verses does not enable one to judge with any certainty how he would acquit himself in reading the verses of another. When Mr. Winter reads a poem of his own he very properly is intent only on letting his auditors know what thoughts and what emotions he has attempted to embody in rhythm and rhyme. As all readers of verse should, he gives little heed to the rhyme and the rhythm, leaving both to the care of themselves. What the verses are intended to convey possesses him completely, and as a result what they are intended to convey is presented to the auditor with soulful impressiveness.

The additional difficulties that attend the reading of verses other than one's own are so apparent that I will not rehearse them.

Your note, may it please you, is misleading.

ALFRED AYRES.

The notion that a poet who reads his own poems well might not be able to read the poems of others well, or to pass judgment upon the reading of others, would seem to be founded on the belief that the poet could not understand the meaning of poems other than his own.

Mr. Ayres to the contrary notwithstanding, there are many persons of taste, discrimination and knowledge who concur in the Shakespeare scholar's view of the beauty, force and intelligence of the late Edwin Booth's reading of the parts with which his fame is indelibly associated.

It is a question whether Charles Frohman's indignation with the Lambs because of the Nazareth performance in his theatre is due so much to the shock that he received by news of the private representation of a religious drama on his stage or to the feeling that he was made a factor in an experimental performance of a piece that belongs to another manager.

If I mistake not, it was announced not long ago in a cable from Paris that Mr. Frohman had secured the American rights of the French Passion Play that has caused discussion lately in the French capital.

The Girl From Maxim's, Coralie and Company and various equally salacious French farces were produced in New York by Mr. Frohman. He was not disturbed at the shock these vulgar pieces caused the respectable element of the community, but he is outraged at the course pursued by the Lambs in presenting Nazareth at a private entertainment. Consistency, thou art a jewel!

A SINGULAR RESULT.

In connection with the awarding of the prize offered by Percy Haswell for a play, Alice Ives, the dramatist, tells an interesting story. According to an article in the Baltimore *News*, whose dramatic critic was one of the committee to decide as to the plays submitted, The Worldlings was not the original selection of that committee, which first decided that Miss Ives' play, The Junior Partner, was entitled to the prize. "The *News* announced that my play had won, says Miss Ives, "whereupon it appears that the other members of the committee on the other newspapers were so offended at the exclusive publication that they met and changed the award. This is the first time I ever have been the victim of a newspaper 'scrap.' I see," continued Miss Ives, "that one of the New York newspapers in noting the matter puts me in the position of 'a woman with a grievance.' I do not wish to appear in that way at all. It simply strikes me as a most peculiar case—really a laughable matter—and had I not been informed that my play really was the one originally decided upon as worthy of the prize, I should feel like laughing over the episode."

Pearle Hight, successful as The Telephone Girl.**

ENGAGEMENTS.

Nellie Robson, specially engaged for Kate Heathcote in The Span of Life.

Harry J. Jackson, for Lincoln J. Carter's new play, The Madman, which will be produced at the Criterion Theatre, Chicago, on April 20.

Max von Mitzel has been specially engaged to originate the lead in Man to Man.

Clayton Macklem, of Creed's Comediana, was called to Toledo, O., last week by the death of his mother. During his absence his role was played by W. Price.

A man calling himself Robert Romaines has reaped a harvest, it is reported, by representing himself throughout the country as advance agent of the French Opera company that is soon to open at the Victoria Theatre. His plan was to book the company in various cities and to have the house managers cash what he presented as his expense checks.

Negotiations between Shubert Brothers and Fritzi Scheff, regarding her appearance in light opera next season, are said to be still pending.

Yvette Perl is visiting her home in Philadelphia, having closed her season with the Criterion Repertoire company.

The new comedy-drama that is being written for George F. Hall by H. Grattan Donnelly, is to be called The Americans.

Maud Sohlke, for the rest of the season at the Empire Theatre, Washington.

Will H. Vedder, having closed the regular season with Howard Hall in The Man Who Dared, has been engaged for the Spring tour of Elita Proctor Otis.

Walter P. Lewis, as Michael Muldoon, and Frances Florida as Kitty, in Shanty Town.

Edwin P. Lewis, as musical director for A. Q. Scammon's Widow Brown company.

Anne Hathaway, for the ingenue in In the Valley of the Genesee.

John Arthur Fraser, 167 West 136th St., N.Y.**

THE STOCK COMPANIES.

The stock company at the Empire Theatre, Toledo, last week returned to comedy for the first time in many weeks, appearing in A Scrap of Paper.

The production of The Mulligan Guards' Ball at the Girard Avenue Theatre, Philadelphia, leaves but one week of the Harrigan engagement. M. B. Curtis will follow, reviving Sam'l of Posen with the support of the stock company.

Herbert Brenon has joined the Woodward Stock company, of Kansas City, as light comedian. He will open as Apaecides in Lester Lonergan's new play, When Titus Ruled, which is to be produced at the Auditorium Theatre on April 6.

Laura Eastlake has retired from the Blaney Stock company, Newark.

Anna Hollinger began a special engagement with the Columbia Theatre Stock company, Newark, yesterday, appearing in the first production of A Fatal Marriage.

At Keith's Theatre, Providence, R. I., during the Summer season of the Albee Stock company, those who arrive after the curtain rises will be compelled to stand until the next intermission.

Rodney D. White, correspondent of THE MIRROR at Seattle, Wash., sent the information late yesterday afternoon that Ralph Stuart and company will terminate their engagement at the Seattle Theatre in that city at the end of this week. The engagement has been looked upon as very successful and was to have continued indefinitely. The reason for ending it thus suddenly is that Mr. Stuart contracted with the authors of By Right of Sword that the company produced for the first time on any stage yesterday, to present the play in a certain number of cities before May 1, and he must fulfill this agreement. The company will next week commence a tour of the Sound cities, after which it is planned that it will appear in the new play in Los Angeles and San Francisco, Cal. Louis Morrison has closed with the organization, and Minette Barett will do likewise on April 6. Mr. and Mrs. Graham (Grace Wishaar) have gone to St. Louis, where Mr. Graham will enter a mercantile business.

Mrs. Spooner has selected A. W. Pinero's comedy, Trelawny of the Wells, as the first play in which her company will be seen at the Bijou Theatre, Brooklyn, on May 5. This will be the first time that the play has been acted by a stock organization since its original production, and it is said the royalty is the largest ever paid by a Brooklyn Stock company. Aug. 25 is the date chosen for the opening of the Amphion Theatre as a stock house. Edna May Spooner will on that date appear, supported by her division of the Spooner Stock company, in Madame Sans Gene, that achieved one of the principal successes of the current season at the Park Theatre. It has been decided to charge 75 cents for the best seats at both theatres.

THE MIRROR is in receipt of a pretty miniature copy of the gold statue of Etta Reed, leading woman of Corse Payton's Theatre company, that was exhibited at the Pan-American Exposition in Buffalo last Summer.

Mlle. Rose Edyth, premiere danseuse, is in her second week with the Empire Theatre Stock company, Washington, D. C.

William Charles Masson is organizing a stock company to appear at the Peck Theatre, Buffalo, N. Y., for this Summer and next season. The company will probably open next week.

Mrs. John W. Bankson has resigned from the Grand Opera House, San Francisco, after a successful season.

Harry Hicks, of the Spooner Stock company, was unable to appear in The Man from Mexico last week on account of illness, but has now recovered. His part was well played by Isaac Payton.

The Owen Davis Stock company will open its season at the Baker Theatre, Rochester, N. Y., on April 7.

THE BADGE OF HONOR PRODUCED.

The Badge of Honor, a sensational melodrama in four acts, was presented at the Court Square Theatre, Springfield, Mass, last Wednesday evening, for the first time on any stage. The play is by Richard J. Riley, formerly of the Horseshoe Trio, and is especially devised for the exploitation of Mr. Riley's new scenic mechanism, on which he has been working for the past year. Most of this scenery is of the panorama kind, two drops, each 350 feet long, representing sixty miles of scenery in a race between a motor cycle and a locomotive. Mr. Riley's locomotive forms one of the most realistic sensations on the stage. The scenery moves each side of the apparently moving vehicle, being moved from overhead by new methods. Another moving drop is a panoramic view of New York Harbor. The scenery was painted by Dudley Marvin Akin, and the mechanical effects were made by Mr. Riley himself or under his supervision. The hero in the play is Jack Dare, a bootblack who becomes a detective. The cast included Louie Busner, William Hunt, Julien Barton, William Grant, John T. Ray, Little Edna Joseph, Josie Bacon, Laura May Stone, and Marie Pettes. A Badge of Honor commenced a trial tour at North Adams, Mass., yesterday.

En route next season—TRINITY CHIMES.**

A CHORUS GIRLS' UNION.

Three young women, members of The Chaperons' chorus, called upon Samuel Gompers, president of the American Federation of Labor, in Cincinnati, last Wednesday, to ask his co-operation in their efforts to organize a chorus girls' protective association. The delegation recited all the woes of the chorus singers, and stated the remedies that lie within the power of a protective union. Mr. Gompers received them cordially and assured them that if they succeed in organizing their association will be supported by the Federation of Labor.

COMPANIES CLOSING.

The Starbucks, at Kenosha, Wis., March 30.

Richards and Pringle's Minstrels, at Beloit, Wis., March 19.

Kelly's Female Minstrels, at Beloit, Wis., March 22.

A Lion's Heart, at Chicago, on March 8.

Sag Harbor, at Kansas City, Mo., March 23.

The Penitent company will close on April 5.

Up York State, on March 22.

John Allison and Maude Allison closed their season in The Wrong Mr. Wright at Fishkill, N. Y., on March 22. During the Summer they will play a six weeks' season in vaudeville, and in the Autumn they will appear in leading roles in Mr. July of Joliet, under the management of Broadhurst and Currie.

W. B. Patton, in The Minister's Son, will close a successful season of thirty-six weeks at Cincinnati, O., April 12.

Richard Golden's company, on April 19.

On the Stroke of Twelve, on April 12.

Our New Minister, on May 3.

Mary Thompson, character, at liberty. Address MIRROR.**

PERSONAL.

Photo by Lee Bros.

DODGE.—Sanford Dodge, pictured above in the character of Virginius, has been very successful in his portrayal of that role this season. Besides Virginius this young actor-manager has been successful in Ingomar, The Lady of Lyons, Quo Vadis, and The Three Guardsmen. He has just completed tours of the Northern Pacific and McCourt circuits and is now arranging to give a series of Shakespearean and other classic productions for five different Chautauqua assemblies during the early Summer. Next season Mr. Dodge will star in an elaborate production of a well-known play in which he is now being booked.

BONN.—Ferdinand Bonn, the distinguished German actor, will make his first appearance in America at the Irving Place Theatre on Thursday evening in Schiller's Die Raeuber.

GROSMITH.—George Grosmith has engaged passage for England on the *Oceanic*, sailing on April 30.

HAWTREY.—Charles Hawtrey was injured by falling on the wet deck of the steamer *St. Louis*, while returning to London. He will be confined to his bed for a fortnight.

DUNBAR.—Erroll Dunbar is playing Sir Francis Levison with Elita Proctor Otis in her revival of East Lynne.

MORTON.—Julia Morton is very ill at the Roosevelt Hospital in this city.

NORTHRUP.—H. S. Northrup, after closing with Mary Mannering, will sail for London on May 6. He will be accompanied by his mother, and will return to open with Miss Mannering in Clyde Fitch's new play in September.

DE RESZKE.—The De Reszkes will sing in London during the coronation festivities.

KUBELIK.—Jan Kubelik sailed on Tuesday morning for London, where he will perform soon after his arrival. He will probably spend the greater part of next Winter in America.

WILLIAMS.—Odell Williams is at St. Joseph's Infirmary, Louisville, Ky., suffering from a serious complication of diseases, with heart trouble. His present condition gives no hope of his returning to the cast of The Auctioneer this season.

WILLARD.—E. S. Willard, the distinguished English actor, whose portrait appears on the first page of THE MIRROR this week in the character of Cardinal Giovanni di Medici in Louis M. Parker's new play, The Cardinal, is on his way to the Pacific Coast with his company. Mr. Willard has won a success in The Cardinal that is the more significant because his role is dissimilar to any other he has heretofore enacted. Mr. Willard is not confining his efforts solely to the new play, but is presenting some of his earlier successes as well. He hopes to arrange matters so that he may be able to appear in this city again next season, and if so, he will make several productions of new plays that are now in his hands.

HACKETT.—During a recent engagement of the Modjeska-James company in Detroit Norman Hackett gave a number of readings before the Shakespearean class of the University of Michigan, his *Alma Mater*.

PERKINS.—Walter E. Perkins, who will soon produce a dramatization of Mary E. Wilkins' novel, "Jerome, A Poor Man," has submitted the completed manuscript to her and it has met with her entire approval. Mr. Perkins has sent scene painters to the place of the story and they say that it offers great possibilities for originalities and striking effects.

HARNED.—Virginia Harned fainted during a performance of Alice of Old Vincennes at the Chestnut Street Opera House, Philadelphia, last Friday evening. Margaret Gordon, her understudy, finished the enactment of her role to the entire satisfaction of the audience.

FITCH.—Clyde Fitch will shortly embark on his annual trip to Europe. He is convalescing from his recent illness.

CHASE.—Hettie Bernard Chase, who has been ill at her home in this city for the last month, entered St. Luke's Hospital last Thursday, where she now lies in a very precarious condition.

COWELL.—Sydney Cowell, of Richard Mansfield's company, who has been very ill at the Sherman House, Chicago, with grip, is now convalescent.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending April 5.

METROPOLIS (Third Ave. and 149th St.), The Little Minister.

OLYMPIC (Third Ave. and 129th St.), Sam Bernard's Gay Musical Gleam.

HARLEM OPERA HOUSE (206-211 West 125th St.).

HURTIG AND SEAMON'S (201-211 West 125th St.), Vaudeville.

WEST END (129th St., West of Eighth Ave.), New Stock.

PROCTOR'S (125th St., nr. Lexington Ave.), Vaudeville, also Matinee Every afternoon and evening.

KOSTER'S NEW (58th St. and Lexington Ave.).

CIRCLE (Built Hall, (Broadway and 60th St.), Closed.

HAPPYLAND (Eighth Ave. and 50th St.), Side Building.

PROCTOR'S PALACE (58th St., nr. Lexington and Fourth Ave.), Vaudeville, also Last Week of Your Humble Servant Gerrard, and evening.

CARNEGIE HALL (Seventh Ave. and 57th St.), 20th Anniversary—New York Philharmonic Society. Feb. 27, 28 and Sat. Eve., April 4 and 5.

COLONIAL (Broadway and 100-17th West 47th St.).

LONG ACRE SQUARE (Broadway and 48th St.), New Building.

NEW YORK (125 West 42nd St. and 140-147 West 41st St.), New Building.

WINTER GARDEN (Broadway, 42nd and 43th Sts.), Vaudeville.

NEW (Broadway and 42d St.), "Wed., Feb. 5 Last Week of Peter—5th Week—10 to 30 Times.

CRITERION (Broadway and 44th St.), "Wed., Feb. 26—Miss Cecily Cutter in Do Many—10th Week—30 to 40 Times.

HERALD (125-127 West 42th St. and 129 West 42th St.), New Building.

NEW AMSTERDAM (214 West 42d and 207-209 West 42d Sts.), New Building.

VICTORIA (Seventh Ave. and 42d St.), "Mon., March 3—Fourth Annual Concert—1st Week—3 Nights Only—Grand Opera Company—2d Week—Mon., Feb. 17—As You Like It—3d Week—Mon., Feb. 24—Sapho—4th Week—Mon., March 3—The Highwayman—5th Week—10 to 30 Times.

AMERICAN (Eighth Ave., 42d to 43d Sts.), 24 Hours at Henry Cromwell Stock—Quality.

MURRAY HILL (Lexington Ave. and 42d St.), 4th Season of Henry V. Donnelly Stock—The Colleen Bawn.

BROADWAY (Broadway and 41st St.), "Mon., Nov. 4—The Sleeping Beauty and the Beast—32d Week—Still to 20 Times.

METROPOLITAN HALL (112 West 40th St.), George Grossmith Ensemble—Tues. Eve. and Sat. Aft., April 1 and 5.

EMPIRE (Broadway and 40th St.), "Mon., March 3—The Twin Sisters—5th Week—32 to 40 Times.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 41st Sts.).

CASINO (Broadway and 39th St.), "Mon., Feb. 10—Frank Daniels in Miss Simplicity—5th Week—Still to 20 Times.

KNICKERBOCKER (Broadway and 38th St.), "Mon., Dec. 9—Francis Wilson in The Toreador—13th Week—Still to 20 Times.

HERALD SQUARE (Broadway and 35th St.), Mrs. Fiske Closes in Dolly Varden—10th Week—20 to 30 Times.

GARRICK (29th St., east of Sixth Ave.), "Mon., March 3—Mrs. Fiske—3d Week—17 to 25 Times.

DALY'S (Late 30th St.), 253-259 West 30th St. and 211-221 West 29th St.), Fire Building.

SAVOY (125 West 34th St.), "Mon., March 17—Robert Hilliard in Brothers of Fortune—2d Week—17 to 25 Times.

MANHATTAN (1285-1287 Broadway), "Mon., Feb. 24—Miss Rehan and Mr. Kelcey in Her Lord and Master—4th Week—20 to 25 Times.

THIRD AVENUE (Third Ave. and 31st St.), A Thoroughbred Tramp.

BIJOU (1285 Broadway), "Sat. Eve., March 29—Amelia Bingham in A Modern Magdalen—1st Week—5 to 9 Times.

WALLACK'S (Broadway and 30th St.), "Mon., Dec. 16—Henry Miller in A Gentleman of France—10th Week—40 to 45 Times.

DALY'S (Broadway and 29th St.), "Tues., Jan. 7—Ada Rehan in Much Ado About Nothing—Still to 40 Times.

WEBER AND FIELDS' (Broadway and 29th St.), Music Hall, Broadway—Last Week—Still to 40 Times.—Tues., Feb. 25—The Girl and the Kaiser—4th Week—20 to 25 Times.—Thurs., Feb. 27—The Merry Twenty-4th Week—21 to 25 Times.

CRITERION (Broadway and 28th St.), Closed Sat. Eve., April 5.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous Vaudeville—Also Our Southern Cousin.

GARDEN (Madison Ave. and 27th St.), "Mon., March 3—Lily Post Week—1 to 9 Times.

HARRISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 26th Sts.), "Wed. Eve., April 2—Spanish and Moor Circus—1st Week—1 to 7 Performances.

MINER'S (212-214 Eighth Ave.), Burned Down—Tues. Eve., Feb. 25.

MADISON SQUARE (26th St., nr. Broadway), "Mon., Feb. 24—Wilton Lackaye engagement—4th Week—Thurs., March 20—The Highwayman—3d Week—10 to 20 Times.

LYCEUM (Fourth Ave., bet. 24th and 23d Sts.), Temporarily closed Sat. Eve., March 22.

KOSTER'S MUSIC HALL (23d St., nr. Sixth Ave.), Figures in Vaudeville and Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Vaudeville every afternoon and evening.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Open Houses and Locks Home in All On Account of Fire.

IRVING PLACE (Southwest cor. 15th St.), Garden Theatre, Comedy and Farce.

FOURTEENTH STREET (14th St., nr. Sixth Ave.), "Mon., Feb. 17—Joseph Hart and Carrie De Mar in Their Creation—7th Week—20 to 27 Times.

KEITH'S (East 14th St., nr. Broadway), Closed Week of Vaudeville—12.30 to 11.00 p.m.

ACADEMY (Irving Place and 14th St.), "Mon., Feb. 3—Stanley Kalee in Under Two Flags—8th Week—20 to 25 Times.

TONY PASTOR'S (102-107 East 14th St.), Continuous Vaudeville—12.30 to 11.00 p.m.

DEWEY (103-105 East 14th St.), The Jolly Grass Widows.

GERMANIA (167 East 58d St.), "Mon., March 10—Rose Ruf in Wert und Brod—4th Week—22 to 28 Times.

LONDON (185-187 Bowery), May Howard.

PEOPLE'S (189-191 Bowery), The Hebrew Drama.

MINER'S (191-197 Bowery), The Big Sensation.

WILLIAMS (195-197 Bowery), The Hebrew Drama.

WINDSOR (45-47 Bowery), The Hebrew Drama.

* Indicates Date of Its Commencement.

AT THE THEATRES.

Bijou—A Modern Magdalen.

Play in four acts, adapted from the Danish by Haddon Chambers. Produced March 29.

Henry Justice	Henry E. Dixey
Mrs. Emily Justice	Mrs. Madge Carr Cooke
Kate Mahan	Amelia Bingham
Olivia	Lucille Spinney
Hiram	William Lamoyne
Eric Hargreaves	Arthur Byron
John Strong	Ferdinand Gottschalk
Albert Lindsey	Joseph Holland
Harold Fletcher	Alfred Fisher
Servant	Albert Bailey
Jones	William Morris
Colonel Tyler	Gordon Johnston
Darling	Adele Rockefeller
Footman	Wilmer Walter
Annie	Lillian Thacher
Maria	Charlotte Dunlinger
Louise	Lillian Wright

Amelia Bingham and her company at the Bijou Theatre appeared last Saturday evening in a play new to New York, entitled A Modern Magdalen. In the original Danish version the play was called The Jansen Family. It occasioned considerable discussion when first produced in its native land, and though it did not meet with favor, the notoriety that it won made it, apparently, seem a prize for the American stage. Haddon Chambers is the maker of the adaptation that was presented on Saturday night. The audience was large. The applause was more generous than genuine.

Mr. Chambers has in the past done a number of excellent pieces of dramatic work, and though some of his plays have proved failures, he has never until now come before the public as a careless workman. A Modern Magdalen is unusual sorts of a disappointment, chief among which is the fact that a dramatist of standing was content to let it go forth as the acknowledged work of his hand and brain. However bad the original play may be in its morals and in its art, it must at least bear the stamp of sincerity of purpose. This stamp the English version does not bear. The adapter has taken the characters from their proper environment, in which they, perhaps, seemed natural and true to life, and has carelessly tossed them into American surroundings, in which they are quite impossible. By the employment of cheap devices, such as the use of New Yorkslang and a reference to the Spanish-American war, he has made tawdry attempts to supply local color. But the characters, the plot, the very soul of the play, are peculiarly un-American, and it would insult the adapter's intelligence to presume that he was sincere in his work of transplanting The Jansen Family.

The play unintentionally offers an interesting, though not an attractive, comparison of racial instinct. It is to be supposed that in the original version the characters truly represented certain types of men and women. In the present version they are called Americans, but they are unlike, in thought, viewpoint and manner any Americans who ever lived. It is impossible to transplant characters and plot bodily without transplanting ancestors and atmosphere also. The adaptation is as a house built upon the sands. It has no foundation. Every line and situation ring false. In re-coining the original metal Mr. Chambers has succeeded in making only a pitif counterfeit.

Aside from all moral and ethical considerations, and regarded simply as a piece of dramatic craftsmanship, A Modern Magdalen is almost without merit. The situations are not brought about in adroit fashion, several of the important characters are merely sketched in, and the climax is weak and wholly uninteresting. The dialogue is so brutal that it constantly offends. In form as well as in sentiment the play belongs properly in the cheaper theatres of the East Side. Even in those theatres its features, its incongruities and its tawdry motives might be frowned upon.

In the opening scene it is disclosed that Katinka, daughter of Hiram Jenkins, is in a desperate frame of mind over the impecunious state of her family. Her father, Hiram Jenkins, is a happy-go-lucky, genial, improvident drunkard. Her stepmother, Emily Jenkins, is a shrew. Her sister, Olivia, is ill almost unto death from long privation. The one man she really loves, Eric Hargreaves, is well-nigh penniless. Katinka, therefore, is in a sad plight. A wealthy rake, Albert Lindsey, offers to make her his mistress. She turns him out indignantly. Her father then proposes to marry her off to an obnoxious money-lender named Brinker. Rather than submit to this proposed indignity she leaves home, goes on the variety stage, and accepts the shameful position that Lindsey has offered her.

In the second act the Jenkins family, minus Katinka, is found in comfortable quarters and in apparent prosperity. The precious father pretends that he is making money and that he provides all. Really he receives money in secret from Katinka. Olivia has now regained her health and is engaged to marry a priggish "reformer" named John Strong. The unpleasant Mrs. Jenkins has become extraordinarily respectable. Katinka comes to pay a call—the first since her departure—and is repulsed by all, save her father, with a great show of moral snobbishness. Brinker, the money-lender, still desires her. Eric, the penniless, still loves her.

The third scene shows the apartments of Katinka. The place is luxurious. Katinka has, it appears, gone completely to the devil. A wild orgie is in progress, for which Brinker is paying the bills, although Katinka is still the mistress of Lindsey. Brinker has, indeed, supplied funds for Lindsey's debaucheries for some time past. He gets tired of it and demands a settlement. Lindsey receives word from his wife, whom he has practically deserted, that the officers are about to arrest him for embezzlement. He thereupon runs away to Europe. Brinker now presses his suit again upon Katinka, offering her wealth, safety and the respectability that is supposed to be won by a marriage ceremony. Katinka, however, thinks suicide a more agreeable solution of her problem. She is about to poison herself, when Eric, the good, arrives unexpectedly and saves her.

In the last act Brinker and Eric find themselves pitted against each other in a battle royal for Katinka's heart. The money-lender offers every joy that wealth can secure. The penniless lover holds out a hope for redemption. A regiment passes the house on the way to the war. Eric has enlisted. He begs Katinka to go to the front as a nurse. Brinker talks to her of the delights of wealth. At the end Katinka takes Eric's hand in hers. She will seek salvation in the field hospitals, nursing wounded soldiers, for which work she is supremely unfitted. At this point the final curtain falls.

If it were possible for good acting, careful stage-management and handsome mounting to save a bad play, then surely would A Modern Magdalen have succeeded. There have been few productions here, indeed, during the present dramatic season that have brought forward so completely satisfying a group of players. Every part, even to the smallest, was well acted, and the impersonations presented by some of the leading players were extraordinarily good. But the splendid efforts of the players were of small avail. The play vanquished them. The performance could not be made to harmonize with human life. It was as though a superb pianist was obliged to play upon an instrument out of tune. The technique was there, but the best employment of it produced only discord.

Miss Bingham had in Katinka a role that, while somewhat hackneyed in the theatre, was yet of a sort that commands interest. The actress was called upon to express a wide range of emotion, from vulgar frivolity to genuine woe, and she accomplished these things with considerable success. She was at her best in the comedy scenes. Once or twice in the emotional climaxes she struck a fine note, but in these the unreality of the play prevented her from being truly impressive. Her effort was an earnest one, backed by feeling and skill, and it is most unfortunate that it should have been wasted on so poor a role.

Henry E. Dixey gave a masterly portrayal of the character of Hiram Jenkins. There never was such a man as Jenkins—at least not in America—but Mr. Dixey made him seem almost plausible. Jenkins is a good-humored, optimistic, sentimental man—a combination of Eccles and Mr. Micawber. He has most of the vices that belong to the "good fellow." But he is made to wink at, even to profit by, his daughter's sin. This an American of his type would not do. In this lies the falsity of the character. Mr. Dixey could not make him real, but he did the next best thing by making him a perfectly constructed stage marionette. In make-up, in characteristic manner and speech, and in detail of by-play the actor was superb. Considering the handicap, it was perhaps the best work that Mr. Dixey has done in the legitimate drama.

Wilton Lackaye had in Brinker the character that approached nearer to life than any other in the play. A business man is Brinker, who has spent his life in money getting. He is a coarse, hard man, as keen at a bargain as old Scrooge. The one passion that has come into his life is his love for Katinka. This burns fiercely and unceasingly until it finally consumes him. The character is almost well drawn. Mr. Lackaye played it magnificently. He was true to it to the smallest detail. In the final scene, when the one great emotion of Brinker's life turns to ashes, Mr. Lackaye did a bit of acting that for genuine pathos and artistic skill is seldom equaled.

Joseph Holland played Albert Lindsey with his usual care and distinction. His was a crude role in its development, but he made the very most of it. Ferdinand Gottschalk acted the hypocritical reformer, John Strong, in an amusing fashion that came near to being burlesque. His impersonation was, withal, artistic and about as near to nature as might be. Arthur Byron played Eric in good, straight, manly fashion.

Madge Carr Cooke gave an excellent portrayal of the shrewish Mrs. Jenkins—the more commendable because the task was an ungrateful one. Lucille Spinney as Olivia was very satisfactory indeed. The others in the cast were, without exception, better than their roles.

The mounting, as has been said, was excellent, and the star displayed a number of gowns of wondrous beauty.

Garden—Life.

Melodrama in five acts by Anson Pond. Produced March 31.

John Mahan	George Boniface
Charles Osgood	Charles Mason
Frank Osgood	Sidney Booth
James Parker	Charles Cherry
Michael Cassidy	Tom Doyle
William Dennis	Will H. Bray
Hans Hoffmeyer	Charles Eley
Francois Lazar	Stanley Jessup
Larry Conroy	Arthur Lattelle
Carl Strood	T. Hoffman
Jacob Levy	Max Aronson
Johnny Ripley	Russell Cottew
Augustus	Thornton Cole
Lafolette	Charles Courtney
Railroad Employe	M. F. Wells
Telegraph Operator	Harris L. Perkins
Liz Gould	Annie Irish
Kate Mahan	Minnie Degree
Mrs. Osgood	Mattie Granger
Nellie Osgood	Jeanette Northern
Mame Maloney	Gertie Lawrence
Mrs. O'Sullivan	Emma Benham Dee
Mrs. De Kaye	Kate Lester
Lottie De Kaye	Edith Blair
Mrs. Finnerty	Emma Benham Dee
Blanche Seymour	Virginia Loring

At the Garden Theatre there was enacted for the first time last evening a melodrama by Anson Pond, entitled Life, and a large audience was present to witness its initial performance.

The action begins a little way up the Hudson near the Summer villa of one Charles Osgood a millionaire, which is somewhere near the abode of John Mahan, an honest workingman—for workingmen are always honest, don't you know. Kate Mahan's life has been made unhappy by Osgood's son, Frank. Kate inevitably drifts away to the metropolis and there is engulfed in the maelstrom of the East Side. But she finds in the dismal depths of despair a caretaker in the person of Liz Gould, herself no saint, who knows the labyrinths of East Side depravity like a book and elects to watch over the little wanderer from up the river.

The two girls are living in a squalid Houston Street room, but they are put out for nonpayment of rent and Liz goes back to old haunts, where she meets Frank Osgood, on electioneering bent, and an agent of Mahan's seeking Kate. Frank bribes the agent to disclose nothing, and Liz, after being befriended by Mahan, institutes a search for Kate. In this search she is joined by Frank's ex-fiancée, and they at length return Kate to her father.

The performance will be reviewed in THE MIRROR next week.

Third Avenue—A Thoroughbred Tramp.

Comedy-drama in four acts. Produced March 31.

T. Rush Thompson	John J. Swartwood
Frederick Lawrence	Lawrence Williams
Edward Temple	George Butler
Otto Hackmeyer	Harry H. Franklin
Judge Gilpin	Harry Darlington
Mike Donovan	William Martin
Hop Li	Horace Weston
Old Rocky	Harry Hampton
Jim Smith	Ed. Davenport
Texas Bill	Ed. Darlington
Broncho Charlie	Arch Lockridge
"Bob"	Edward Theron
Judge Carter	John W. Wood
Mabel Hathaway	Theresa Belmont
Nellie Hathaway	Ernie Veronee
Harriet Trenton	Winifred Grey

A Thoroughbred Tramp, Elmer Walter's production, that has enjoyed a successful season on the road and in other cities, was disclosed for the first time here at the Third Avenue Theatre yesterday afternoon, where a very large audience laughed heartily at the comedy situations and applauded vigorously the sensational scenes.

The fact that the Third Avenue's patrons were unquestionably pleased, however, did not alter the character of the play, for it is one of the most trite and far-fetched examples of play writing that has been offered this season. It resembles, to some extent, the old fashioned Bowery melodrama, but as a whole the qualities wherein the play caters to the taste of the so-called "masses" are not so meritorious as those of its prototypes. The plot is hazy and is neither strictly original or interesting.

Mr. Walter's has given the offering adequate scenery and a company that is equal to the demands made upon it. Winifred Grey as Harriet Trenton deserves special mention. The tramp character, around which the others may be said to revolve, was acted by John J. Swartwood, and others in the cast were: Lawrence Williams, George Butler, Harry H. Franklin, Harry Darlington, William Martin, Horace Weston, Harry Hampton, Ed. Davenport, Ed. Darlington, Arch Lockridge, Edward Theron, John W. Wood, Theresa Belmont, and Ernie Veronee. Specialties were introduced by John J. Swartwood and Ernie Veronee. Next week, Man's Enemy.

Murray Hill—The Colleen Bawn.

The Henry V. Donnelly stock company at the Murray Hill Theatre appears this week in Dion Boucicault's famous Irish play, The Colleen Bawn. The audience last evening was unusually large and was more than ordinarily enthusiastic.

The performance was, upon the whole, most satisfactory, which is greatly to the credit of the players, considering the fact that all of them were obliged to play character roles of an unaccustomed sort. The mounting was satisfactory and the stage-management was very good indeed.

Robert McWade, Jr., as Myles na Coppaleen gave a capital impersonation, being true to the character and to the atmosphere of the play, as well as artistic in his speech and bearing. N. Sheldon Lewis as Hardress Cregan gave one of the best portrayals of the season at the Murray Hill. He was in every way excellent. George Henry Trader was an admirable Danny Mann, John S. Robertson a satisfying Kyrle Daly, Willard Perry a most acceptable Father Tom, and James McKean a capable Mr. Corrigan.

Alice Johnson in the role of Anne Chute disclosed again the excellent qualities of her art that long ago made her popular with the patrons of the Murray Hill. Laura Hope Crews as Eily O'Connor acted with most charming earnestness and sympathy. Her performance was truly delightful. The other roles, both male and female, were in capable hands. Next week, Pink Dominoes.

Removal

EARLY IN APRIL

The Dramatic Mirror

WILL REMOVE TO ITS NEW OFFICES,

No. 121 WEST 42d STREET.

American—Uncle Tom's Cabin.

The Greenwall Stock company at the American Theatre last week revived Uncle Tom's Cabin. The business done and the general effectiveness of the performance proved that it was a wise selection. The stage-management of Lawrence Marsden again played an important part in the success of the production, and, together with new scenery, made the atmospheric environment of the old play thoroughly satisfying. Special features were contributed by a large corps of colored people headed by Luke and Martha Pulley, the well-known cake-walkers, that were not only pleasing in themselves, but further added to the realism of the scenes of Southern plantation life.

Frank E. Jamison gave a fully competent impersonation of Uncle Tom. Amy Lee, who was especially engaged to play Topsy, enacted the mischievous darkey child with her accustomed vivacity and sprightliness that time does not seem to alter. James Wilson was well suited physically to the role of George Harris and gave an effective portrayal, as did Robert Elliot as Legree. Herman Sheldon was capital in every respect as Phineas Fletcher, and Victor Moore amused in burlesque fashion as Marks. Jessaline Rodgers made an appealing Eliza, and Lillian Bayer was at home in the role of Cassy. The Aunt Ophelia of Julia Blanc was broadly humorous, and the other parts were in capable hands.

Last night Camille was revived before a very large audience. The performance will be reviewed in THE MIRROR next week.

New Star—A Trip to Buffalo.

A most pleasing entertainment was offered the patrons of the New Star Theatre last week, when the musical extravaganza, A Trip to Buffalo, was presented for the first time in New York. What there was of a book, furnished by Harry B. Marshall, was acceptable, though not as important as the music, written by William Loraine. The story of the comedy was told in THE MIRROR in detail at the time of its original production at Buffalo last Summer. The first act shows the palace of the Sultan Abdul Damit XXX, at Constantinople; the second takes place on board the Sultan's flagship, en route to America, and the final act is divided into several views of the Pan-American Exposition.

The company as a whole was capable. Eugene Rogers played the fiery Sultan, and his single musical number was excellently rendered. An additional solo by Mr. Rogers would greatly strengthen the last act. George H. Beban was cast as Jack Deal, an American showman, and made a hit by introducing the French characterization which he has used for some time in vaudeville. Martin O'Neill and Jack Marshall as the confidential advisers of the Sultan were well received.

The bulk of the vocal work fell to the lot of Florence Wolcott, and though mainly well done, her effect was marred by the unfortunate insincerity of her voice. Fanny Dubell fairly reveled in a character that would be distasteful to many. Vesta Bergen contributed a number of charming dances. The chorus was comely and thoroughly competent, excepting in the inevitable octette, which suffered by reason of the memory of the famous Florodora sextette. The orchestra, enlarged for the week, was directed by the composer.

Owen Davis' popular melodrama, Lost in the Desert, opened a week's engagement last night to a large audience. Prominent in the cast were—Charles H. Stewart, A. C. Henderson, Frank Bass, Townsend Irwin, H. W. Davis, Helen Ambrey, and Josephine Draci. The troupe of Arabian acrobats and the realistic scenery are features of the production.

Metropolis—The Little Minister.

The Little Minister drew a packed house at the Metropolis last night. Frances Stevens, the Lady Babbie, carried the sympathy of the audience throughout. Horace Mitchell made much of the somewhat trying role of Gavin

Dilbert, and the other members of the company were capable and effective.

At Other Playhouses.

ACADEMY OF MUSIC.—Blanche Bates in Under Two Flags is still the bill.

CASINO.—This is the final week of Frank Daniels in Miss Simplicity.

CRITERION.—Mrs. Leslie Carter in Du Barry remains. An extra matinee will be given on Thursday.

DALY'S.—Notre Dame will be succeeded by a revival of San Toy next Monday evening.

EMPIRE.—The Empire Theatre company continues in The Twin Sister.

FOURTEENTH STREET.—A special matinee of Foxy Grandpa was given yesterday afternoon. The offering continues in high favor.

GRAND OPERA HOUSE.—Louis Mann and Clara Lipman appear in All On Account of Eliza this week.

HARLEM OPERA HOUSE.—The Bostonians in Maid Marian is the current attraction.

HERALD SQUARE.—Lulu Glaser in Dolly Varden is delighting very large audiences.

KNICKERBOCKER.—Francis Wilson in The Toreador will continue about four weeks longer.

MANHATTAN.—Herbert Kelcey and Effie Shannon are in their sixth prosperous week in Her Lord and Master.

REPUBLIC.—Henrietta Crosman's revival of As You Like It continues to draw large audiences.

MADISON SQUARE.—William Collier in The Diplomat is doing well.

SAVOY.—Robert Edeson in Soldiers of Fortune has won a success.

GARRICK.—Sky Farm is the bill.

WALLACK'S.—Kyrle Bellew will be seen in A Gentleman of France until April 12. On that day, at the matinee, the Balcony Scene from Romeo and Juliet will precede the regular performance, with Mr. Bellew as Romeo and Eleanor Robson as the Juliet. Henry B. Harris will present Leo Ditrichstein's new play, The Last Appeal, on April 14, for which he is now engaging a special company.

VICTORIA.—The Roberval French Opera company, of New Orleans, commenced an engagement of four weeks last night, presenting La Jolie Parfumeuse to a large audience. On Thursday and Friday evenings and at the Saturday matinee Miss Helyett will be sung. Saturday evening the bill will be La Belle Helene. Further note of the opening will be found in THE MIRROR next week.

PUDD'NHEAD WILSON.

At the Academy of Music, Jersey City, last week, the Shipman Brothers' company, headed by William S. Gill, presented Frank Mayo's dramatization of Mark Twain's story, Pudd'nhead Wilson. The play was seen in New York in 1895 with Mr. Mayo in the title-role, and after his death it was presented for a time on the road, but the present production is the most important that has been made of the drama since it was first seen with the original cast, and it has proved already a great success in the cities outside of New York. On Monday evening the attraction drew a very large audience to the Academy, and the performance won a deal of well deserved applause. The stage settings were excellent and the players were thoroughly capable of presenting their characters in a satisfactory fashion.

William S. Gill, an actor of experience and ability, played the principal role, David Wilson, with fine feeling and just the touch of mellow dignity necessary to make the character appealing and lovable. The members of the supporting company were, without exception, well suited to their roles. Among those deserving especial commendation were W. F. Gastell as Chambers, Edwin Naled as Judge Driscoll, Elmer Buffham as Tom Driscoll, Douglas Patterson as Pembroke, Louise Ripley as Roxie, Dickie Delaro as Patsy, and Cuba Mae Niblo as Rowy.

The performance was very smooth and artistic from first to last. The stage-management was particularly good, and the details of costumes and accessories had been well looked after.

THE LEAGUE'S DOINGS.

A reading of Maud Banks' play occupied the afternoon yesterday at the Professional Woman's League. Progressive card parties will be given in the assembly room on the second and fourth Tuesdays of each month. Belle Gray Taylor has charge of these social affairs.

Alice E. Cram has arranged a very attractive Irish programme for April 7. Fred Thorne, of the Henrietta Crosman company, is booked for a recitation. Armagh O'Donahey, of the Notre Dame company, will sing several Irish songs, and Mrs. Edwin Arden and others will take part.

The members of the League are now making arrangements for their monster exposition, which will occupy Madison Square Garden Oct. 5-20. The sum of $80,000 is to be invested and large profits are anticipated. The proceeds are for the benevolent and educational fund of the League. It is to be modeled after a similar fair held at Earl's Court, London, a few years ago. William A. Brady will manage the enterprise. Women representatives of all races and nationalities are to be brought to New York. Villages and homes of various nations are to be built. An historical museum and novel amusement features are to be added. The arts, sciences and trades as carried on by women the world over will be practically demonstrated. In the basement of the Garden a street in Venice at a cost of $35,000 will be a spectacle. With the exception of Mr. Brady, every department will be in charge of women.

LAMBS' SECOND LENTEN DARK SHOW.

The Lambs had their second Lenten dark show on Sunday evening in the Lambs' Theatre, when R. Burton Holmes discoursed upon the most striking features of five different lectures of his, dwelling momentarily in St. Petersburg, Moscow, Peking, Seoul, and along the Trans-Siberian Railway. Mr. Holmes was assisted by his photographer, Oscar B. Dupuo. After the lecture there was an auction sale of seats for the annual ladies' gambol, but prices asked and bid were not announced.

CHARLES B. EVANS GETS COMIQUE.

The Theatre Comique, on Broadway near Twenty-ninth Street, that has had a somewhat variegated career, was last Saturday leased for a term of years to Charles B. Evans by the Gilsey Estate, that owns the property. The theatre has been to a large extent reconstructed during the last two months, and when reopened next September will be known as the Princess. It will be devoted to musical comedy. Sam S. Shubert will manage the house for Mr. Evans.

THE LAST PEOPLE'S CONCERT.

The last of the series of People's Symphony Concerts will be given at Cooper Union Hall on Friday evening, April 14, when selections from Wagner, Rubinstein, Berlioz and others will be offered. Evan Williams, tenor, will be the soloist, and, as usual, the orchestra will be directed by F. X. Arens.

Now booking—TRINITY CHIMES.

HELL ON THE STAGE.

It is in keeping, perhaps, with the fact that popular divines no longer preach hell fire and brimstone that the stage has been chary in latter days of shadowing forth the torments of the damned. For this reason the finely imagined inferno in Ulysses at Her Majesty's in London came upon playgoers with the shock of novelty; but thoroughgoing students of the European drama know full well that the scene is merely the splendid culmination of a stage conventionality whose beginnings are lost in the mists of obscurity. Mimic representations of hell had vogue ere the modern secular drama arose. Sismondi tells us of a horribly realistic performance at Florence during the festival of May, 1304, when the bed of the river Arno was made to do duty for the Gulf of Hell, and all the various methods of torture that monk or poet could contrive were exercised upon living people, whose screams and groans gave harrowing illusion to the spectacle. Less gruesome, but none the less impressive, were the representations of hell in the old miracles and mysteries, those rude sacred dramas which were once popular features of the regular festivals in all Christendom. Let the locality be where it might, in England, in France, or in Germany, one common method of visually realizing the nether regions obtained. Hell mouth was typified by a vast, horned head, whose movable chaps revealed ominous tusks and whose breath was smoke and flame. Hordes of devils stepped in and out with cheerful alacrity, hastening the lingering gait of the damned by vigorous proddings from their prongs. Apart from mimic representations this was the stereotyped method in early days of pictorially reproducing the terrors of hell. Many an old cathedral window was so decorated in remoter times. Sidney Clarke, in his treatise on "The Miracle Play in England," reproduces by way of frontispiece a fresco of the Day of Judgment from the Chapel of the Holy Cross, Stratford-on-Avon, which faithfully preserves for us all the characteristics of the primitive stage hell.

Nothing save morbid fascination can be advanced as a reason for the early transference of the inferno of the mysteries to the secular stage. But it needs to be pointed out that while the lay drama in its dawning adopted wholesale the conventional hell-mouth, a deviation from Christian precepts soon took place, with the result that, viewed in its broadest aspect, the tradition of the stage inferno is a tradition based upon classical mythology. The earliest trace of the representation of hell in the secular drama is in 1468, when a series of mute performances of "The Labors of Hercules" was given privately at Bruges in honor of the marriage of the Duke of Burgundy to Margaret of York. Here the Christian hell and the Hades of mythology were whimsically confused. On one of the evenings hell mouth was shown, with Cerberus on guard. After vanquishing the fabled dog, Hercules ventures into the infernal regions, his disappearance being marked by a terrible noise. The scene ends with his return with Proserpine.

No stage theme did so much for the perpetuation of the mythological hell as the legend of Orpheus and Euridice. So recurrent has been the story in the theatre that even a bald list of its reappearances would swell this record to undue proportions. No theme, not even that of Faust and Marguerita, has been associated with so many epoch-marking pieces. Pastoral drama, the protoplast of opera, began at Mantua in 1472, when the Orfeo of Politiano saw the light. Apart from the mysteries, it was in pastoral also that France first enjoyed the stage presentation of Hades. A musical piece of this kind, replete with ingenious "properties" and surprising scenic transformations, was performed at great expense in the chateau of Nantes in 1598. It was called L'Arimene, and the final scene was that of a bleak inferno, all compact of ghosts, serpents, flames and other horrors. The stage opened and disclosed hell-mouth, with the dog Cerberus inside, spouting fire from his three heads. Having calmed the triple eruption and put the beast to sleep, Orpheus slips into hell and returns with Eurydice, only to lose her again in the orthodox fashion. As for the other epoch-marking productions with which the old legend has been associated, one has only to recall the Euridice of Rinuccini, the Orfeo of Gluck, and the Orphee aux enfers of Offenbach, to see how glorious has been the record of the stage hell.

At Whitehall, on Feb. 2, 1609, England had her first scenic presentation of the device. It occurred in Jonson's Masque of Queens, the scenery for which had been provided by Inigo Jones, sometime an observant sojourner in Italy. The opening scene in this fantasy was "An ugly hell; which flaming beneath, smoked unto the top of the roof." Summoned by "a kind of hollow and infernal music," there emerged from this eleven witches, presently to be joined by Ate, their chief. All were differently attired; "some with rats on their heads, some on their shoulders; others with ointment pots at their girdles; all with spindles, timbrels, rattles or rather veneficial instruments, making a confused noise, with strange gestures." The caperings and incantations that follow irresistibly call to mind the witches in Macbeth. For all they were made to do, however, Ben Jonson had classical prescript, an oppressive fact, lumberingly conveyed in pedantic footnotes. When the hocus-pocus was over, witches and hell all suddenly disappeared and left in their place the many-colored and myriad-lighted House of Fame.

In Florence, in 1616, in some unknown production, an eerie hell was shown, whose striking features have been preserved in an engraving by Callot. This depicts a weird architectural set, crowded with demons and monsters. As they swarm in the air, ever and anon lighting upon the topmost pinnacles of the towers, the abounding devils bear resemblance to so many mosquitoes, and one can almost hear them buzz. The powers that were at the ducal court of Florence seemingly never tired of these bizarre scenes. Another of the kind was seen there in 1628, on the occasion of a great wedding, when the opera of La Flora, by Salvadori, was produced. An illustration of the mythological hell scene in this will be found in the rare "book," under ascription, "Amori chiedi la Gelosia a Plutone." In 1637, at the same court, the conventionality in recurring has some elements of newness. The occasion was the marriage of Ferdinando II to the Princess Victoria of Urbino, and the production an ornate musical drama called Le Nozze degli dei Favola. An extant engraving of the fifth scene shows a symmetrical architectural set all in flames. For the delectation of Pluto and Proserpine, sitting in solitary grandeur in the rear, hordes of centaurs engage in deadly combat. On the backs of these grisly hybrids stand circus-like a number of cudgel-wielding devils. Above in the air horrible griffins abound, and a chariot is seen descending, borne on a cloud.

Meanwhile, in France as well as in England, the fascinations of the scenic hell continued to exert their sway. Of all the multitudinous materializations of the idea, none can have been quainter than that seen in Paris in 1661 in the Travaux d'Ulysse of Durval. But in mitigation of this extraordinary scenic jumble it must be said that this was the period in France of the "decor simultane," that whimsical system of multiple scenery whose principles have been so lucidly expounded by Prof. Eugene Rigal. A contemporary record of the composite scene required to be set for Durval's tragi-comedy runs as follows: "In the middle of the theatre must be a hell hidden and also the torments of hell. Above the hell the sky of Apollo, and above Apollo the sky of Jupiter. Beside hell the mountain of Sisyphus, and on the other side the garden of the Hesperides; beside the garden the prow of a ship; at the other side the palace of Circe," etc., etc. It is noteworthy that after a method pursued in the early French mysteries (from which this system of multiple scenery was derived), the portion of the setting representing hell was hidden behind a curtain until required by the action.

Between the representation of The Masque of Queens, in 1609, and of Heywood's Love's Mistress, at Denmark House, in 1634, there had been a sufficient lapse of time to make the recurrence of a hell scene a novelty. Inigo Jones was again the deviser of the scene, which formed the setting for the entire fifth act of Heywood's piece. Four years later we find A Horrid Hell figuring as the second scene of Davenant's masque, Britannia Triumphans. As in The Masque of Queens, the whole suddenly vanished and left another scene in its place.

In France a steady recurrence of the conventionality is to be noted from 1642 to 1671. In 1642 Denis Buffequin furnished the finely conceived Inferno which afforded fitting background for the fourth act of Chappoton's Mariage d'Orphée et D'Euridice. This piece bore revival five years later, and again in 1662. On March 2, 1647, an Italian opera on the same subject was privately performed in Paris, at the instigation of Cardinal Mazarin. Hell was then vividly portrayed by the famous scenist, Torelli. The same artist officiated at the production of the opera of Thetis et Pélée, in the Salle du Petit Bourbon in 1654, when another curious Inferno was shown. After a scene of recrimination with her consort, Juno, in a fit of jealousy, summons the demons from hell. The vast head of a horrible monster appears above the stage, belching fire and sulphurous smoke. Finally it vomits forth four furies, who, after being joined by many others who come upon the boards, engage in a fantastic dance. This being done, the especial four mount the aerial car of Juno and fly quickly from the scene.

Errors of taste were frequent in these old representations. In 1658, when the infernal regions formed the opening scene of the Grand Ballet of the Prosperity of the Arms of France, a similar solecism was committed to that commented upon by A. B. Walkley in connection with the Empire ballet of Orfeo in 1891. In both the hell shown was ostensibly the Hades of mythology, and yet both were filled with allegorical and non-classical shades. In Richelieu's ballet the Fates and Furies were found in the company of such incongruous personifications as Pride, Murder, Tyranny and Disorder, and all were presided over by Pluto!

In January, 1671, when the tragedie-ballet of Psyche was lavishly presented at the French court, the piece had as many concocters as a modern musical comedy. Molière, Pierre Corneille, Quinault, Lulli—all had a finger in the pie. The fourth interlude was laid in the infernal regions. "A sea of fire is discovered," says the book, "whose waves are rolling unceasingly. This terrible sea is inclosed by burning ruins, and standing in the midst of the raging billows, through a frightful opening, appears Pluto's palace." In 1673 the prime features of this scene were reproduced at the Duke's Theatre, Dorset Gardens, in Shadwell's adaptation of Psyche. In the same year and at the same theatre was produced Elkanah Settle's spectacular drama, The Empress of Morocco. In the fourth act the action is carried on by a sort of play within a play. A mythological hell was shown before the mimic court in a masque after a manner which can be gleaned by referring to the curious "sculpture" of the scene which adorns the rare first edition of the play. The accompanying stage direction runs: "The scene opened and presented a hell, in which Pluto, Proserpine and other women spirits appear seated, attended by furies." In 1685, when Dryden's opera of Albion and Albanius was produced at Drury Lane, after having been previously performed at court, the time-honored tradition of the poetic hell received striking perpetuation. In the second act "there is the figure of Prometheus chained to a rock, the Vulture gnawing at his liver. Sisyphus rolling the stone; the Belides, etc. Beyond, abundance of Figures in various torments. Then a great arch of fire. Behind this three Pyramids of flames in perpetual agitation. Beyond this, glowing fire, which terminates the Prospect."

About the year 1698 an observant French traveler visited the Theatre Capranic at Rome to see a marvelous scene in the opera of Nerone Infante, which had drawn vast concourses of people from all quarters. Recording his impressions in "A Comparison Between French and Italian Music," he tells us that "part of the stage opened and discovered a scene underneath representing several caves full of infernal spirits, that flew about, discharging fire and smoke; on another side the river of Lethe and Charon's boat. Upon this landing a prodigious monster appeared, whose mouth opening, to the great horror of the spectators, covered the front wings of the remaining part of the stage. Within his jaws were discovered a throne of fire and a multitude of monstrous snakes, on which Pluto sat. After this the great monster, expanding his wings, began to move slowly toward the audience. Under his body appeared a great multitude of devils, who formed themselves into a ballet and plunged one after the other into the opening of the floor. The great monster was in an instant transformed into an innumerable multitude of broad white butterflies, which flew all into the pit, and so low that some touched the hats of several of the spectators and at length disappeared. During this circumstance, which sufficiently employed the eyes of the spectators, the stage was refitted, and the scene changed into a beautiful garden."

Having exhausted all the resources of the older forms of theatrical entertainment, the convention of the poetic hell was now to impose itself on early pantomime. This it could well do in Rich's day, as the operatic sections of his harlequinades were based for the most part on mythological themes, reverently treated. Pope dealt trenchantly in The Dunciad with these perpetual eruptions of hell-fire, but Rich and his hack-playwright, Theobald, pursued the even tenor of their way, and by dint of the success of Harlequin Sorcerer (1725) and Orpheus and Euridice (1740)—famous pantomimes which bore frequent revival—preserved to the stage Pluto and his train until well-nigh the close of the eighteenth century. Even so late as the year 1779 an Inferno was shown at Covent Garden in Charles Dibdin's pantomimical burletta of Harlequin Everywhere, which reproduced all the classical characteristics indicated in Dryden's Albion and Albanius. With the dawn of Joe Grimaldi, pantomime began to forsake mythology and all its ways. But spectacle held out eager arms to receive the fugitive convention, and in 1821 Elliston at Drury Lane gave Pluto and his train a suitable setting in the extravaganza of Giovanni in London.

During the last three-quarters of a century the stage devil, like the stage ghost, has been steadily declining in popular favor; hence it is an odd coincidence that 1821 and 1902 were both coronation years, and that a leading London theatre at either time was depicting hell.

WILLIAM J. LAWRENCE.

To please the most sedate—TRINITY CHIMES.

WILLIAM BRAMWELL.

Photo by Schloss, N. Y.

The John Storm of William Bramwell was the feature of the performance, and this painstaking actor acquitted himself admirably. His conception of the role was marked by a vigor and an intensity of emotion which was the sympathy of the audience and earned him several recalls.—"Evening Telegram," March 4.

William Bramwell has made a large stand hit this week as John Storm in The Christian, which play is to have a two weeks' run at the Murray Hill. Mr. Bramwell is an actor of all-round excellence. He is always successful, but it is doubtful if he has ever appeared to better advantage than in this role, which really seems to fit him to perfection. Mr. Bramwell is the son of a Methodist clergyman, by the way.—N. Y. "World," March 5.

ACTORS' FUND HOME BENEFIT.

On Sunday evening, at the Academy of Music, a benefit performance of unusual interest was given in aid of the Actors' Fund Home. The entertainment provided was exceedingly interesting and the receipts were large enough to be gratifying to those who had the performance in charge and to those who took part in it. The total receipts amounted to $2,250, which will be turned over to the fund for the maintenance of the Home.

The artists who appeared were Dan Daly, Carroll Johnson, Digby Bell, Mayme Gehrue, Madge Fox, George W. Leslie, Dan McAvoy, Rosie Carus, De Wolf Hopper, Carrie De Mar, Fiorenza, Clifton Crawford, Joseph Hart, Georgie Mack, Bobby Barry, George Evans, James J. Corbett, George Fuller Golden, Joseph Keefe, Artie Hall, Will T. Carleton, the Beaux and Belles Octette, Frank Doane and Maybelle Gilman, Tim Cronin, Shanley Lord, Neil O'Brien, and Will H. Philbrick.

During the performance a committee of women under the direction of Mrs. E. L. Fernandez sold programmes and flowers in the lobbies. This committee consisted of Jane Holly, Margaret Reiyea, Grace Freeman, Jean Newcomb, Helen Chichester, Jennie Hawley, Alice Neal, Norma Kopp, Pauline von Arnold, Lottie Alter, Ella Salisbury, Louise Galloway, Rosalie Knott, Florence Busby, and Mrs. Scott Paine.

A MISSTATEMENT CORRECTED.

The Benton Harbor correspondent of THE MIRROR last week reported the Hello, Bill company appeared in that town and pirated The Man from Mexico instead of playing Hello, Bill. Goodhue and Kellogg, managers of the Hello, Bill company, state that this report is absolutely without foundation. In a letter to THE MIRROR they add: "THE MIRROR correspondent either never saw the performance of Hello, Bill, or it is a case of malicious misrepresentation on his part. Hello, Bill is one of the most popular farce-comedies before the public to-day, its lines and business have not been changed since its first season, and to accuse us of stealing the product of another man's brain and substituting it for our own property, when our property is unquestionably the superior of the two, is so silly a charge that we should pay no attention to it at all were it not that THE MIRROR has a wide circulation and this libelous matter will undoubtedly fall into the hands of people with whom it will work us great injury. Knowing THE MIRROR'S reputation for fairness and honor, we ask to be set right before the theatrical world." THE MIRROR would add to the foregoing, if any addition to the plain and evidently honest statement of Goodhue and Kellogg were necessary, and it regrets that the false and malicious report referred to was imposed upon it.

FIRE IN ACTORS' SOCIETY BUILDING.

Early last Wednesday morning fire was discovered in the basement of the building at No. 114 West Fortieth Street, which is the home of the Actors' Society and of the American Dramatists Club. The janitor succeeded in conquering the flames without great difficulty, but the matter is serious in that it appears to have been the work of incendiaries. The officers of the society immediately reported their suspicions to the police and an investigation has been begun.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Kara holds the central position. Walter Le Roy and Florence Clayton offer Hogan of the Hanson. The Girl with the Auburn Hair remains for another week, and Matthews and Harris are seen in Adam the Second. Genaro and Bailey, Brust and Riviere, Swan and O'Day, Hill and Whittaker, Thomas Nast, Jr., Crolius and St. Alva, Willis Weston, and the biograph supply the rest of the cards.

Tony Pastor's.

Russell Brothers present A Romance of New Jersey. John Kernell, Rowe and Doyle, Howard and Lindner, George R. Austin, Frankel and Melbana, Satsuma, Lavine and Cross, Manley and Rose, Frey and Fields, Rennetta and De Lair, Tierney and Caron, Van Duser and Brown, and the vitagraph.

Proctor's Twenty-third Street.

Colombino returns to town in his character change act. Others are Trovollo, Zeno, Carl and Zeno, the World's Trio, the Three Drolea, Lawson and Namon, Mudge and Morton, the Ford Sisters, Mortimer and Darrell, Johnson and Hilliard, Nello, Annie Courtney, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

Easter calendars are presented to the ladies who attend the matinees of Lend Me Your Wife by the good folk of the Proctor Stock company. Adelaide Keim is the leading lady and J. Lester Wallack leading man. A Woman's Won't is the curtain-raiser, and A. O. Duncan, Valentine and Connelly, and the kalatechnoscope are the vaudeville features.

Proctor's Fifth Avenue.

Our Strategists is presented by members of the Proctor Stock company, the curtain-raiser being A Rift within the Clouds, a little comedy by Clifford Smith, a Montreal journalist and author. The vaudeville shows Mlle. Tagliose, George Thatcher, Carson and Willard, Mr. and Mrs. Bobby Mack, Ernest Nisarros, Jules Bennett, G. von Palm, and the kalatechnoscope.

Proctor's 125th Street.

The distribution of Easter calendars to the ladies who attend the matinees will doubtless add attractiveness to Humbug, as presented by members of the Proctor Stock company. But there will be no humbug, it is predicted, about the souvenir scheme. There will be a curtain-raiser, A Bitter Bay, and vaudeville by C. W. Littlefield, the Parros Brothers and the kalatechnoscope.

New York.

The Hall of Fame still continues as the attraction. Nightly the big theatre is crowded to capacity with appreciative audiences. The Hall of Fame is the best production that Sire Bros. have yet put on, and it will without doubt run all the season. Messrs. Harrison, Doane, McCree, McAvoy, and Clark have interjected much new business, while the Misses Dressler, Gilman, Sadler, and Lewis nightly make hits.

Weber and Fields'.

Still the bill remains the same—the burlesques, Hoity Toity, Du Hurry, and The Curl and the Judge. The jocular comedian-managers and their exuberant array of associates are seen again in fun and song and dance. Rumor has it that still another new burlesque may be put on before the end of the present season, for the reason that the departure of The Girl and the Judge from the late Lyceum renders the travesty on that drama rather hard for many auditors to appreciate.

Hurtig and Seamon's.

George W. Leslie and company present Chums. Allen J. Shaw and daughters offer their whistling specialty. The seven Grunatho Sisters are seen in acrobatic feats. Hayes and Healy, Carroll Johnson, Eckert and Berg in Little Fee West, Boyes and Wilson, Castellat and Hall, and the vitagraph are the others.

New York Winter Garden.

Succeeding the sudden and violent death of The Belle of Broadway on Saturday, the management have decided to substitute straight vaudeville for the present week at least. New acts sufficient to pad out the bill have been secured.

THE BURLESQUE HOUSES.

Dewey.—The Jolly Grass Widows present the week's programme, in the olio being Matthews and Campbell, Montague and West, Harvey and Moore, Morrissey and Cameron, Carrie Fulton, Wang Doodle Comedy Four, and Paulo and Dika.

Miner's Bowery.—The Utopians are the entertainers for the current week.

London.—The Victoria Burlesquers are billed to put up the week's festivities.

Olympic.—The Innocent Maids offer the menu of the week.

LAST WEEK'S BILLS.

Keith's Union Square.—The Girl with the Auburn Hair returned to the metropolis and renewed her former triumphs. Her truly beautiful and wondrously effective act has been measurably improved since last shown here, and it now ranks as one of the most engaging ever offered in vaudeville. The lady with the Titian tresses sang as sweetly as of yore, and the organ accompaniments were admirably played. The remarkable lighting and the handsome scenery came in for enthusiastic applause and went to prove again the folly of those who contend that honest, high-class acts are not appreciated. Of course, it required some of the best advertising ever done anywhere to give this turn the start that it deserved, but Manager J. J. Murdoch must have reaped a rich reward for the pains and brains that he displayed in placing it before the public and practically compelling them to acknowledge it. To be sure the act had to have the merit to be worthy of such recognition, but more than a few estimable productions have fallen by the wayside for lack of proper handling. Clayton White and Marie Stuart, excellently assisted by Pauline Taylor, once more presented their sketch, Dickey, which has been evolved from the old Waldorf-Metropole Episode. Mr. White and Miss Stuart again found ample opportunities for the display of their versatile talents, and Miss Stuart's work was distinctly better than upon the occasion of her last visit to Keith's. Sager Midgely and Gertie Carlisle presented another of the Sammy and Sarah sketches, Taking a Tonic, which—albeit not nearly so amusing as After School—ran high in favor and won many hearty laughs. Mr. Midgely's portrait of the idiotic Sammy and Miss Carlisle's perfect embodiment of the daintiest of femininity are pictures that only such artists could paint. Nat Haines and Will Vidocq convulsed the Keithites with their wildly absurd talking specialty, The Original Package, in which Mr. Haines' breathless succession of hilarious comedy carried all before it. Nat Haines must be happy in the possession of the ability to rattle off his jokes with such fearful momentum that it is quite beyond human power to remember almost any at all, and this must be a sad matter for those gentle souls who go about from place to place gleaning here a little and there a little of other people's material. Imitation is the sincerest flattery, and maybe we should rejoice that something sincere is so common. Will Vidocq is a first-rate assistant to Haines. The Deonzo Brothers showed their very clever barrel jumping specialties, many of which were new and startling. The double stunts while blindfolded were especially sensational and brought down the house. The Dillon Brothers parodied new and old songs at lightning speed and corralled a good share of the applause. The Carter De Haven Trio sang and danced neatly and fetchingly. The Crane Brothers and Belmont had a new act, The Midtown Minstrels, which went pretty well. Howard and Linder, the three Murray Brothers, Daly and Vokes, the Bell Trio, the stereopticon, and the ever-popular biograph provided the other numbers. The Keith orchestra is working too hard nowadays and has come to play so energetically that it is frequently impossible to hear the singers. A little judicious restraint would vastly improve the accompaniments and might make things easier for the vocalists. Big business.

Tony Pastor's.—The ecstatic Nat M. Wills blew in again and sent the Fourteenth Streeters into spasms of delight. His sage observations upon his personal misfortunes and his apparently inexhaustible store of generally clever parodies, not to mention his continuous trouble with his eyelids, kept the merriment at high pitch. Few comedians can be so supremely funny with apparently so little effort. He is a huge favorite down at Pastor's, and the clients are always loath to let him leave the stage. Any one that tries to keep track of the number of his recalls is pretty sure to lose count. Whitelaw and Howard did an amusing Irish and Hebrew talking turn that was well received and brought out much of real bright comedy. The Hebrew one of the pair shows remarkable elasticity in the way of fearful falls and ruthless tumbling. Such a resilient specimen should have little to dread from the fiendish trolley. A spill from a flying platform probably wouldn't hurt him a bit. Blanche Ring returned to sing as sweetly as ever and make every one happy because one can hear every word she says. The Three Barretts, much improved in their work, bobbed up again in their club juggling act, which now goes with considerable smoothness. The Three Kelcy Sisters sang nicely, danced nimbly, and did some clever acrobatics that scored capitally. Rae and Brooche made a large-sized hit in their quaint comedy sketch, Too Much Woman, which showed a new, excellent opening "in one," and an improvement in eliminating the man's Dutch make-up. The lady's command of the English language and her ability to reel it off at breakneck speed are simply amazing, and, as has been remarked before in these columns, she is one of the very best "feeders" in the business. The De Muths did their hurricane dance, the Masseys juggled dexterously, and the others were the Sharpleys, the Zeda Elden Trio, Robbins and Trenaman, Lenore and St. Clair, and the vitagraph, while away down at the tail-end of the programme was to be found a team of no less renown than Canfield and Carleton, who substituted for The Hoodoo another immense laughing hit, The Photographer. This kept the audience in roars of laughter and sufficed to show both of these clever artists at their best. Violet Carleton was completely stunning in a beauteous gown, and John Canfield sprang a variation of vast absurdity in his grotesque attire. Their familiar operatic burlesque ended the act with its accustomed howling success. Capacity business.

Proctor's Twenty-third Street.—The Parros Brothers topped the ticket in the remarkable gymnastic feats that they showed last Summer at the Paradise Gardens. Some of their tricks are novel and original, and all are splendidly done. Lamar and Gabriel repeated the success that had attended their efforts at other Proctor theatres, and the diminutive Gabriel won much applause for his quaint monologue. The World's Trio—Perry Ryan, Lulu Ryan, and Emma Wood—offered their latest change act with the hit that always goes to their credit. They are mighty clever folk, and the people are quick to recognize the fact. The Rio Brothers put in their fine acrobatic and gymnastic specialty. Mr. and Mrs. Bobby Mack scored well in songs and talk. Nellie V. Parker seized upon a big slice of popularity in her newsboy specialty. John Healy, ever insanely amusing, projected his blackface monologue with signal success. Reed and Shaw had a clever and effective ring act, Nelson Sinclair's dogs gave a good performance, Mr. and Mrs. Arthur Young scored a genuine success in the late George H. Emerick's sketch, A Homespun Wooing; Lillie Hall sang pleasingly, and George Betts, Murphy and Sister, and the bounding kalatechnoscope did the rest. Large trade.

Proctor's Fifth Avenue.—A section of the Proctor Stock company disported themselves with commendable prowess in Fred Marsden's farce, Humbug, the acting honors going to Charles P. Morrison, Clyde Fogle, William H. Gerald, Mabel Montgomery, Pearl Evelynne, and Bessie Lea Lestina. In the cast also were John Chandler, George Neville, F. W. Strong, A. Law Gisiko, and Cecylle Mayer. Some of these people and Louis Foley, Frank Andrews, Mae Stuart, and Henrietta Lee played the clever curtain-raiser, A Stag at Bay. Carroll Johnson removed from the Twenty-third Street to score largely again in his songs and recitations. The world's greatest, oddest, prodigiousest hat-smasher, George E. Austin, appeared once more to demonstrate his extraordinary talent in this peculiar department of art while also exploiting his skill on the slack-wire. If Mrs. Carrie Nation could smash saloons as fast as Austin can smash hats the country would be "dry" within a week. Hassmet and Olivet illustrated some songs successfully, and Aurie Dagwell sang some other songs delightfully. O'Brien and Havel did their familiar turn with consummate success, Von Kamp contributed a number of well done if conventional feats of legerdemain, Madeline Franks offered her character changes, and the frivolous kalatechnoscope filled out the time. Big traffic.

Proctor's Fifty-eighth Street.—Joseph Callahan appeared at the head of a fair company in his own arrangement of Goethe's Faust. Mr. Callahan's portrayal of Mephisto is too well known to call for comment. Grace Vaials was a charmingly sweet and appealing Marguerite. Mary Davis was an admirable Martha, and the rest of the cast were altogether creditable. The strongest in the support, perhaps, was Walter McCullough, who played Valentine. Mr. McCullough looks like a coming romantic actor of the robust Salvini school. Charley Case told of his Case-hardened father. Mabel Maitland was interesting and amusing with her down South nigger stories, and the kalatechnoscope proved its substantiality as a vaudeville number once more. Good business.

Proctor's 125th Street.—The detachment of the Proctor Stock company seen a week earlier at the Fifth Avenue skipped northward and presented again Neil Gwynne and A Happy Ending. In the vaudeville contingent were descried the ventriloquial A. O. Duncan and the sweet-voiced, subtly humorous George Evans, not to speak about the glamourous kalatechnoscope. All this attracted big audiences.

Weber and Fields'.—As usual, the pretty little home of burlesque was crowded to the guards at each performance, and everything went with uncommon vim and bounce. Hoity Toity and The Curl and the Judge were retained, of course, and so was the newer one, Du Hurry, the which has been pronouncedly improved, as The Mirror foretold, since its initial performance. The work of Joe Weber, Lou Fields, Sam Bernard, De Wolf Hopper, John T. Kelly, Fritz Williams, Fay Templeton, and Lillian Russell, and the fairylike bewitchingness of Bonnie Maginn still waxed potently magnetic, and there were others, you know, of scarcely less impressiveness. No wonder when one encounters a stranger in New York and the stranger asks for a tip on the best thing to see, the first-choice answer of the true metropolite is, nine times in ten, "Why, Weber and Fields', of course!" It's something that's not to be seen anywhere else on earth—the apotheosis of burlesque. London and Paris and Berlin and Vienna and all those places may not know what they're missing, but they're certainly missing it.

New York.—The big stock company continued to present The Hall of Fame, which, with its interpolated specialties and travesties, drew big patronage. Nearly every member of the notable cast seems intent upon constant effort to improve his or her share of the entertainment and to thank the public for coming to see them by dealing something decidedly up-to-date at each performance. Recent news stories have been rife with chances for comedy lines and kindly satire, and few have been missed at the New York.

New York Winter Garden.—The popular price resort on the roof of the New York enjoyed its regulation generous patronage. The one-act musical comedy, The Belle of Broadway, was retained as the special feature, and though undergoing sundry improvements, still died on Saturday. Montgomery and Stone—just returned from dear old England—dawned upon us in a capital, mostly new act, and with Almont and Dumont constituted the principal new vaudeville features. Otherwise the bill was largely that of the preceding week.

Hurtig and Seamon's.—Reilly and Wood's Big Show booked in with Pat Reilly, the Three Yoscarys, the Molasso-Salvaggi Troupe, Keough and Ballard, Grovini and Murray, Bailey and Madison, Sisson and Stewart, Leona Thurber, Murphy and Willard, Warfield's pickaninnies, Frank D. Bryan and company, the vitagraph, and a one-act play, Scrooge, based upon Charles Dickens' story, "A Christmas Carol."

The Burlesque Houses.

Dewey.—The Bowery Burlesquers returned with a fine bill, headed by Yutakmee and including Gilbert and Goldie, the Nacirema Twins, Neva Aymar, and Ben Jansen, the Taylor Trio, Henshaw, Franciola and company, and Willie and Josie Barrows. Large audiences.

Miner's Bowery.—The Big Sensation entertained imposing delegations of East Siders.

London.—May Howard and her company offered an excellent bill to first-rate attendance.

Olympic.—Sam Scribner's Gay Morning Glories bloomed gayly in the garden spot known as Harlem.

$2,000 FOR A WEEK'S WORK.

Manager J. J. Murdock, of the Masonic Temple, Chicago, offers $2,000 to the best known lady or gentleman in the profession who will agree to appear at his theatre for one week during this Summer and who has never appeared in vaudeville before. Mr. Murdock has introduced, perhaps, more big acts in vaudeville than has any other manager in that branch. It was in the Masonic Temple theatre under his management that Camille D'Arville, Jessie Bartlett Davis, the Girl with the Auburn Hair, Eugene Cowles, Adelaide Herrmann, Maud Lillian Berri, Clay Clement, and other well-known people made their entry into vaudeville. It is his custom to introduce each Summer one big act and let his patrons guess whom it will be. He advertises this fact heavily, but does not let out the secret until the night of the performance. Last season Eugene Cowles was the feature, and he received $1,500. Mr. Murdock agrees not to use the name of any one offering his services, and pledges that correspondence shall be held confidential, so that those writing will not be embarrassed by finding their offer published. This is undoubtedly a great chance for some one now in the operatic or dramatic field who can rake in quite a little purse for a Summer vacation. There is no reason why Mr. Murdock should not receive offers from some of the biggest stars.

WHITE RATS' FINANCIAL STATUS.

President George Fuller Golden, of the White Rats, has sent to members a complete list of those now in good standing, along with the following announcement: "Our indebtedness, which a year ago, after the crisis, amounted to over $10,000, has been entirely cleared up, and we have a clear sheet and clear sailing before us. Our moneys are all separated into funds, and every branch of our fraternity is on a paying basis. The booking office is separated from the fraternal part of the order, and is being supported by the members of the investment fund. We have over $3,000 in the investment fund, and can get $40,000 from the members of this branch at twenty-four hours' notice. All our books are open for inspection to all members at all times. Now you will easily perceive that this is a splendid state of progress considering the many disadvantages that we have had to overcome, the lies that have been circulated about us, and the people whom we took into our midst who failed us when we needed them most; who place no value upon honor, integrity, manhood or any other God-given attribute that is supposed to distinguish a man. If you are in doubt as to the truth of any of these statements, at least do us the favor of investigating."

SAM J. RYAN AND MAUD HUTH MARRIED.

On March 25 there was a marriage at the residence of the Rev. T. W. Anderson, of the United Presbyterian Church, of this city. The contracting parties were Sam J. Ryan, of Lewis and Ryan, and Maud Huth, formerly of Clifford and Huth. The ceremony was informal, the only witnesses being Mr. Ryan's stage partner, Tom Lewis, and his wife, and the bride's mother. After the service a few friends of the couple enjoyed a supper, interrupted only by congratulatory telegrams. Mr. and Mrs. Ryan will continue their stage work as heretofore.

DAINTY IRENE FRANKLIN.

Photo by F. Monteath, Australia.

Winsome little Irene Franklin, who came back to us only a fortnight or so ago, after traveling to the antipodes and all sorts of other places, and captivated us all again in a week at Tony Pastor's, seems even more charming than before she elected to fly away and fascinate the Maoris, or the moas, or the boomerangs, or whatever they are that belong under the Southern Cross. Her typically American songs won notably in Australia, and her success there was complete. The papers printed columns about her, the managers waxed strategic in efforts to corral her services, and the indications are that, had she wanted to bring home the island continent with her, the inhabitants would have awarded it to her by unanimous vote. But she brought back just a tiny souvenir in the shape of a wee mite of a baby sister, born out there in far away Melbourne, and prettily named Melbourne for remembrance. Their mother died in Sydney in December and their father here last April. Miss Franklin was telling a Mirror man all about her trip abroad. "I've been away almost two years and a half, you know," said she. "I went under a contract with Harry Rickards for five months, but before its expiration a pantomime manager wanted me for a big production, and this placed me in a strange position, for unless one chooses to pay $200 to be released from an Australian contract one may not work there again for at least six months. So the pantomime folk bought me off and I played in Australia, Djin Djin and Florodora, in Brisbane, Melbourne, Sydney, and Adelaide, and then returned to Mr. Rickards for a while. After that I spent five months in New Zealand under the management of Mr. Dix, only ending my engagement with him upon learning of my mother's illness. I hastened to Sydney, where, as you know, my mother died. On Oct. 31 I sailed for London and enjoyed a delightful trip that took in ever so many queer Oriental seas and lands. I developed, I think, a new fad by making a little collection of souvenir postage stamps instead of the inevitable postal cards. At each different country or colony whereat we touched I secured an assortment of unused stamps, and they make a clear record of my journey. Arrived in London, I opened successfully at the Tivoli and only closed so soon because of a cablegram calling me here to settle my father's estate. I received the message one evening and sailed for New York within eight hours—pretty quick packing up, don't you think? So here am I for a bit anyhow. Shall I return to Australia? Yes, I think that I shall. When? Well, ask me again a little later, please. I haven't quite decided as yet."

INGENIOUS NEW ELECTRICAL EFFECTS.

At the Park Theatre, Brooklyn, last week new electrical effects, originated by J. S. and B. S. Dawley, were used for the first time on any stage to illustrate "The New Born King," that was sung by Edna May Spooner between the acts of The Man from Mexico as a special Holy Week feature. Miss Spooner, robed in white, stood in a kind of frame, and the effects produced by the electricians made her appear first to be floating upward through clouds, and then to become part of the different groups of biblical characters pictured upon the screen before which she stood. The final tableaux made a figure of the Christ rise from a group of the disciples until it disappeared apparently through the roof of the theatre. The colorings of the pictures were realistic and beautiful in the extreme, and altogether both the idea and the manner in which it was executed formed one of the most startling and impressive things of the kind that has been shown. The Dawley Brothers last week also completed some original effects that are being used this week at the Park Theatre in conjunction with four new spectacular dances by Cecil Spooner.

ANOTHER MYSTERY AT KEITH'S.

Officer Manning, down at Keith's, discovered another mysterious matter last week. It was a small slip of paper, discreetly folded, that reposed, innocently enough, on the floor of the outer foyer. Fearing at first to examine the thing—lest it should turn out to be a White Cap notice, an unreceipted bill or a promissory note—Mr. Manning at length summoned all his courage and cautiously unfolded the white sheet. What was his bewilderment to read these inscrutable lines, writ in a feminine hand and in pencil marks: "4 yds colored Muslin; 7 yds black Muslin; 1 piece guimpe; 1 piece cord; 4 yds outside covering for tete and chair; 5 rolls cotton batting." The author's name was unsigned and her identity must forever remain unknown. Consultation among brother officers failed absolutely to shed any light upon the case. As on a former similar occasion, the only plausible explanation is that the baffling document must be some one's property plot.

A REAL TANK ACTOR.

Manager Max Nathanson, of the Providence New Park, is justly proud in possession of the following letter, received from Worcester, Mass.:

Dear Sir: I should like to get a job with you to act I am an all round performer buck and wing dancer ventriloquist and water drinker. You can make your own date and set the salary. I will make ten shows a day and would be a good drawing card. I have no money send me my ticket and I will come I used to be with Hubins Museum Coney Island I give a whole show. I can drink a pail water in 3 minutes make myself a regular reservoir. I can Drink 2 Cases of beer this act has never been done only in New York. I have worked in swell places. I am right up to Date keep folks laughing singing coon songs I came from Centerville, Maryland. Write to me if you want me I should like to get 2 or 3 weeks anyway.

The act that "has never been done only in New York" looks like a winner here yet.

ADELAIDE HERRMANN FORGIVES.

Hudson Everett, the negro assistant of Adelaide Herrmann, stole a diamond ring from her some time ago in Chicago, and was sent up for his pains. Last week, having served his time in durance vile, he reappeared before the dainty magician in Detroit and begged to be re-engaged. At first Madame Herrmann objected, but protestations of a contrite heart overcame her doubts. Hudson is now installed again in her service, and has vowed solemnly to prove an allegiance that will wipe out all memory of the past.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

AT LIBERTY FOR NEXT SEASON

Will HALLIDAY and QUINN Paul

In their new Farce-Comedy,

THE FUNNY MR. DOOLEY

TITLE PROTECTED.

Principal Comedians in Gus Hill's Money Maker,

HAPPY HOOLIGAN

"And there's no ruts on it, either."

Permanent Address, 449 East 116th Street, New York City, N. Y.

HOMER LIND - HOMER LIND

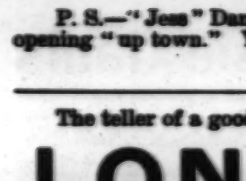
IN THE VAUDEVILLE CLASSIC

Gringoire, The Street Singer.

AN IDEAL ILLUSTRATION OF THE PROGRESS IN VAUDEVILLE.

TIME FILLED. Will be produced at the Tivoli, London, June 30.

Opening Orpheum Circuit March 17—New Orleans.



THE MAGNETIC

Sisters Hawthorne

WILL STAR NEXT SEASON.

England and the Continent in May.

The Recognized Stage Comic,

James J. Morton

Can Tell Jokes Anywhere.

Lingering on the Proctor Circuit Again for 16 weeks More.

P. S.—BILL CRESSEY, Gosh darn ye, I can drink 'em—if ye'll get a good mixer.

HAL DAVIS AND INEZ MACAULEY

Presenting THE UNEXPECTED. By Edmund Day. This Week—Chicago Opera House.

A Big Scenic Production in Preparation.

Presenting ONE CHRISTMAS EVE. By Will M. Cressy. Time all filled to July 12.

BERT HOWARD AND LEONA BLAND

Featured with THE GREAT LAFAYETTE SHOW.

MAY 12 OPEN.

"*PIRATES,*"—Keep away from the keyboard of my piano. You kept your promise?

"JESS" DANDY

THE HEBREW PARODIST.

Permanent address, Tremont, N. Y. City.

(P. S.—Fred Niblo—Do you dink de Battery is ingluded in der Keidth's Circuit, also Governor's Iseland, please?)

FRED NIBLO

"The American Humorist."

Well, what do you think of that?

P. S.—"Jess" Dandy: Yes, all foreign acts do a "trial show" at Ellis Island before opening "up town." You must get the "Battery" before you play the "Circuit."

Yours truly, "THE MATINEE IDLE."

The teller of a good story is a benefactor and should not be undervalued.—*The Rascal.*

LONEY HASKELL

Having postponed my London and Australia opening will accept a few Summer dates.

Address, April 7, Orpheum, New Orleans, La.

CHARLEY CASE,

THE MAN THAT TALKS ABOUT HIS FATHER.

DRAYMERS I HAVE WROTE:

A Smear Case, Getting Down to Cases, A Dress Suit Case, A Hunting Case. More Cases Coming.

Vaudeville—Of Course—Proctor Circuit.

DAVE NOWLIN

MIMIC AND VOCALIST,

Will be a Feature on the Western Parks this Summer.

Address care Mirror.

TOM LEWIS AND SAM J. RYAN

THE COMEDIAN,

BERT COOTE

Universal Cut-up. *Now on the Stoll Circuit, England.*

Address 108 Gt. Portland St., London.

CLARICE VANCE

The Southern Singer.

This Week, Keith's Theatre, Boston.

DOLLIE In Vaudeville. HARRY

MESTAYER

Address Agents.

MR. and MRS.

JIMMIE BARRY

"SKINFLINT"?

JAS. F. DOLAN AND IDA LENHARR

TWO BIG HITS:

A HIGH-TONED BURGLAR.
TAKING CHANCES.

WE HAVE OPEN TIME.

GERTRUDE

HAYNES

AND HER

Choir Celestial.

This is what a Manager writes me:

Can use your Choir Celestial act. It must be a novelty to hear a "chink" choir, etc., etc. ?????

EDDIE GIRARD and JESSIE GARDNER

Specially engaged for St. Paul, March 30; Minneapolis April 6. Repeating their former success.

EDDIE GIRARD, per route.

MAX S. WITT

of RODEN AND WITT

Begs to announce his new successor to "THE MOTH AND THE FLAME,"

"THE PALACE OF PLEASURE AND PRIDE."

34 East 21st Street, N. Y., with Jos. W. Stern & Co.

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4 MUSICAL COLBYS

(COLBY FAMILY)

Greatest act of the kind on earth

UNDER THE MANAGEMENT OF MR. JAMES HYDE.

Address all communications to JAMES HYDE, care Hyde and Behman's, Brooklyn, N. Y.

ARTIE HALL

Hurtig and Seamon, last week.

White face—Mighty fine

Got away lasses, you done lost yo' taste.

LOUIS GRACE

SIMON, GARDNER AND CO.

In Will M. Cressy's Rollicking Laugh Producer,

THE NEW COACHMAN.

TIME ALL FILLED. First open week, May 19.

MR. AND MRS. GENE

HUGHES

England's Favorite American Sketch Artists. A Leading Feature of the London Music Halls

Address 29 Leicester Square, London, W. C.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA

CHARLES HORWITZ

(Of HORWITZ AND BOWERS),

AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Gracie Emmett and Co. in Mrs. Murphy's Second Husband, Howard and Bland in A Strange Boy, Mr. and Mrs. Tony Farrell in An American Duke, Mack and Elliott in The New Minister, Baker and Lynn in The Electric Boy, and numerous other successes. For terms, or plays, sketches, monologues, etc., address

CHARLES HORWITZ, care Shapiro, Bernstein and Von Tilzer, 45 W. 28th St., N. Y.

IN THE "SHOW" BUSINESS.

Now, this is a poem (what's in a name?)
Of the charm of an actor's game,
In the "show" business.
A game of chance about as uncertain
As the rise and fall of the amateur's curtain,
In the "show" business.

Some say it's all luck, perhaps 'tis true,
But I fear the game will be very blue
If you wait for luck to come looking for you,
In the "show" business.

As in other games, the first gun to each man,
So look out for yourself the best that you can,
In the "show" business.
Sometimes we play right, sometimes we play wrong,
If we hold the right cards we can make the game strong,
In the "show" business.

If you draw a full house you'll be in demand,
But he who draws most, please understand,
Is not always the man who gets the best hand,
In the "show" business.

When opportunity comes, hold on to it tight,
For chances are like ships that pass in the night,
In the "show" business.
And when a big stack of success you've won,
Don't raise the ante on those just begun
In the "show" business.

For success, like rockets, goes up out of sight,
With a blaze of red fire and a long trail of light,
But when it goes out it's a pretty dark night,
In the "show" business.

Time waits for no man, but I can mention in rhyme
That many a man is waiting for time
In the "show" business.
All start at the bottom, the discouraged will stop,
The others press on till they get to the top,
In the "show" business.
The work must be done, we're lost if we shake it;
The road, sometimes rough, is most times as we take it.
And life, well, our life is just as we make it,
In the "show" business.

FRED NIBLO.

NOTES FROM THE CONTINENT.

Harry Hoodini writes from Vienna under date of March 5: "Arrived here after waiting in Cologne a month to finish a lawsuit against Police Officer Werner Graf, of Köln, who caused false stories to be inserted in the German papers, and I won, he being fined 200 marks and the responsible editor of the Rheinisch Zeitung, of Elln, was fined 50 marks. In order to prove false the stories circulated by Schurtzman Werner Graf I was compelled to expose my secret to the Kaiser's Rath. The end, however, is not in sight, as one of the officers will have to answer a charge of what is called 'Meineid,' in plain English 'false oath.' In Vienna for March are to be found at the Colosseum Rastelli and Verona, and Alberton and Bertram. At Rosenacher's establishment the American acts are Hoodini, Marschutzi (the Creole singer who made a hit here), and Lionel Strongfort. A novelty at this theatre is a Frenchman named Chemerin, who actually does shadowgraphs with his feet. He does some very clever silhouettes with his hands and feet. His act is certainly a novelty for America. The Crown Prince of Austria was in to see the performance twice, and when he comes to Rosenacher's all performers are instructed to bow to his box first and last. Since Jan. 30 the horse-cars have been replaced by electric tram cars, and the regular fare is five kreutzers on week days, and on holidays and Sundays ten kreutzers. Ugo Biondi is heavily billed for a short appearance here at Danzer's Orpheum. During the last few years there has been a perfect rage here for pulling down interesting ancient houses, and at each house is confronted fresh graves arise from the old inhabitants and letters pour in to the newspapers protesting. Some houses in the Bognergasse, the place where bows and arrows were once made, were ordered to be leveled, as the streets in the heart of the city are all being widened. This time the outcry is greater than ever, for Beethoven used to frequent a wine shop in this street, 'Das Schwartze Kamel' (The Black Camel), founded in the seventeenth century, and still managed by descendants of the original owners. To this shop a large garden is now attached, and letters from Beethoven containing orders for wine, coffee and sugar, with directions of paying as cheap as possible, are preserved. The last visa, garden within the fortress, attached to the Minorite Church, is also to be sacrificed to the building of new houses. The report has been circulated that four variety theatres are back in salaries, and several have closed their doors. The Corso Theatre, Ronach; Apollo Theatre, Konigsberg; Apollo Theatre, Hamburg, and Rosenacher's Berlin Hof, are mentioned. Rosenacher's is still open, but the performers of last month did not receive their salaries, it is said. The Juggling Johnsons lost the full month's salary, something like 2000 guldens. The Callinis also join them in the movement, as well as five other acts. James C. Hoff, the slack-wire man from Reading, has made a great hit in Paris, where he stays for another month. He then returns to Germany. Morton and Elliott are in Rotterdam for Dir. Hengler's Circus Carré. Scharet is in Buda Pest, pitting her usual sensation and drawing record houses. She stays there for ten days and then comes to Vienna for ten days. The German artists have won a victory from the directors, and from now on there will be a normal contract—that is, a contract that will be an aid to the managers as to the artists. Prominent on the Wintergarten, Berlin, programme are Charles T. Aldrich and T. Nelson Downe. Performers that are coming to Europe will do well not to bring along any more baggage than is absolutely essential, especially on the Continent. You are allowed only twenty-six kilos (fifty-six pounds) on each ticket, and in Austria and Italy you are not allowed any baggage free at all. Every ounce must be paid for, but you are allowed to take into your coupé any number of handgrips. There is also a limit to handgrips, but as a rule you can manage to smuggle in several of very heavy weight. It may be interesting to know that a great many acrobatic troupes over here travel fourth-class. You are not allowed any baggage that you may check, but you are allowed to take into the fourth-class coach as much baggage as you wish, and the acrobats actually carry their dumbbell pads into the cars and spread them along the floor and sleep on them, some even going so far as to charge any of the passengers fifty pfennigs to allow them to sleep on their pads. This is an actual practice. In the fourth-class cars there are only two benches, running lengthwise of the car. So the pad fits as a rule very nicely on the floor. There is a vast difference in traveling 1st, 2d, 3d or 4th. The prices vary very much. Fourth-class is almost nothing compared with second-class; in fact, it is just about 75 per cent. cheaper. There are few that travel first-class. Managers as a rule pay all fares third-class for all artists, or allow so much for traveling expenses. As I predicted in a previous letter, the police in Paris forbade Rigo (who is married to the Princess Chimay) from appearing at the Folies-Bergere. He appeared several nights, but the scandal and shouting every night caused the police to interfere, and Rigo stopped working. Arrangements are now being made to see if he would be allowed to work in Germany, but I fear that he will have a hard battle there also, though he will stand more chance than in Paris, where the Princess Chimay has many loyal friends."

FOREPAUGH-SELLS SHOWS ON DECK.

The Forepaugh-Sells Brothers' Shows arrived in Jersey City on Friday, and on Saturday night stole into town and were comfortably housed in Madison Square Garden, where their local engagement of sixteen days begins to-morrow (Wednesday) evening. Last evening there was the customary illuminated street parade, which showed lots of novel features—notably no less than a dozen resplendent new chariots and gold-embossed vehicles—and which was viewed by hundreds of thousands of admiring citizens, in spite of the bad weather that prevailed. The bill of the circus this year is truly remarkable, and includes as specialists Dollie Julian, Diavolo, Minting, the Ten Pettors, Ryan, Waltzell and Rorello, the Lowandos, Starr, Emil Wilmont, Robert Mahoney, William Gorman, the De Vesta, the La Montes, Lamonier and Girard, the Jackson Family, Frank Oakley, General Peasants, Ty-to, Anita Brist, Marie Silbon, Mons. Henri, the Kitamura Japs, the Bishop Brothers, O'Brien and Whitby, Mamie Kline, Frank Ledgett, Linda Jeal, Jim West, Art Adair, Jose Artreual, Lillian Shaffer, the St. Leons, Jeanne Stickney, the Three Roberts, Gatnell, Vanderson and Dauvias, Mlle. Pauline, the Carmens, "Silvers," Ouika Meers, Lillian Lowe, Lillian Smith, Jessie Florence, Billy Brady, Jack Daly, Tom Custer, Dick Burke, Jack Elwell, Leon Link, Lillian Moring, William H. Merrick, Juno Blair, William Rafferty, Hugh Thompson, Frank Melville, the De Leons Troupe, Pauline Lee, Marie Ashburn, and Captain A. H. Tarbie's Aurora Zouaves.

VAUDEVILLE JOTTINGS.

Mr. and Mrs. Harry Thorne have been meeting with marked success during the past season in their lively sketch, An Up-Town Flat. It seems as if it would never war out and is just as sprightly a hit to-day as it ever was. They are booked well to the middle of July, and have fifteen weeks already booked for next season, commencing the first week in September and including the Orpheum. Lehl and Custin, and Anderson circuits.

The Rob and Harvey Trio, who have been the leading features of West's Minstrels this season, will produce their new trick pantomime, Big Bar Alley, in this city early in September, supported by a co. of comedians and a large chorus of pretty girls, numbering thirty-five. The book is by James Gorman, music by Doty and Brill, and a complete scenic outfit will be carried.

L. Catushin (Seymour C. Hind), the trick bicyclist, is resting at Schenectady, N. Y.

Willard Simms is recovering from a serious operation and will return to Chicago this week to recuperate before his starring tour next season in Pickings from Puck.

The Springer Opera House, Columbus, Ga., will remain open all Summer with vaudeville, under the Southern Vaudeville Circuit.

Frank Gabin Rose appeared at the Bijou Musee, this city, last week in a delightful twenty-minute lecture, "Through London with Kodascope," an appropriate and interesting discourse that scored strongly.

The Taylor-Sisterson co. are at the Avenue, Detroit, this week. Their new act, by all accounts, has made an immense success.

Angie Norton returned to town last week, after visiting in Chicago and St. Louis. She has gone to Norton Farm, Prospect, N. Y., for a few weeks' rest before beginning a series of return engagements.

Paul Dresser went over to Philadelphia to spend a recent Sunday. He says the trip was undertaken by doctor's orders. He suffers with insomnia.

The Herald Square Comedy Four, Turner, Daly, Dubbs, and Vance, played the Park, Worcester, March 24-26. While in Worcester they were entertained by Joseph Richards, Worcester's crack baseball player. This week they are at Reisenweber's, Wilmington.

Ed. F. Rush has closed Doyle and Fatman as a feature of his Ben Ten Burlesquers for next season.

Charles Leonard Fletcher played a return engagement at the Boston Music Hall last week, presenting his new act with special scenery, and according to the press, scored heavily. After playing the Grand Opera House, Philadelphia, this week, he returns to Chicago to complete his engagement on the Keith and Castle circuit, which was interrupted by his temporary illness three weeks ago.

Maude Amber, after a successful engagement of twenty-four weeks with Fiddle Dee Dee, returns to go to Fischer's, San Francisco, where she has been specially engaged for twenty weeks to play the rôle originated by Lillian Russell in the Wedge and Fiddle burlesques.

Kilroy and Britton write us that The Heart of Chicago will close in Chicago on April 19, after which they will play a few vaudeville engagements.

Belle Gold has returned to New York after a successful tour of thirty-five weeks, during which time she has been to the coast. She contemplates going into vaudeville for the Summer.

Baby Beatrice presented her father, Al. Allen, with a pair of handsome diamond cuff buttons for his birthday on March 24.

Willow Sheik and Isabel Fusing will return to vaudeville, in the Summer, presenting their one-act comedy, Her First Husband.

Easter calendars will be presented to lady patrons of the auditoriums at Proctor's, Newark, and the 125th and Fifty-eighth Street theatre this week. The distribution of souvenirs will be continued at these houses during the remainder of the season, and the system will soon be extended to include the other four theatres of the Proctor circuit. Silver pin-trays and cash receivers, handsome photographs of prominent members of the Proctor forces, etc., will be presented to patrons hereafter. Stage Director Frederic Bond, Walter R. Seymour, Maud Hosmer, Gertrude Adelaide Kahn, and Miss Amber-Crawford will be pictured on the first series of these photograph souvenirs.

John Elliott Nugent, the five-year-old son of Mr. and Mrs. J. C. Nugent (Grace Fleming), made his debut as a musician at the Los Angeles Orpheum on March 18. The youthful Nugent scored successfully in several imitations.

Chief of Police Murphy, of Jersey City, has written a vaudeville play that will be enacted by his men at the Bijou, Jersey City, all this week, under auspices of their old society. It will present scenes from police life.

Will H. Fox was heavily headlined at the Empire, Liverpool, March 10-15. Lizzie and Viola Daly, Jean Clermont, and Violet Black were in the same bill.

The Empire circuit is reported to have secured the lease of Hopkins' Theatre, Chicago.

Flo Perry, of The Devil's Daughter, has retired from the stage to become the bride of the manager, T. F. Keating, who in turn is to devote himself to the booking business in Buffalo after this season.

Fred Glasgow's Princess Quintette are at the Columbia, Cincinnati, this week. Joe Ward has made a strong impression in the act.

Lucille Glover, manager of the Glover Trio, who has been seriously ill for the past four months, has sufficiently recovered, to be removed from St. Luke's Hospital to her home in this city.

F. G. Ferguson (Billy Reh), of Reh and Barrow, announces his marriage to Lillian Stuart, of the Stuart Sisters, now with Klaw Dodo. The Stuart Sisters will play principal parts in Reh and Barrow's extravaganza, Big Bar Alley, next season.

Doc Waddell, business-manager of the Quinlan and Wall Imperial Minstrels, has closed a three weeks' engagement at the Lyceum, Cleveland, and is sending out all sorts of stories to the Northwest. Mr. Waddell is carrying fun with Dan Quinlan's leading member, while accompanying him on his trips. If he meets lovely floors and can knock out a half dog, his record as a fighter and general smasher of property is said to be unsurpassed.

Mrs. Charles J. Ross (Mabel Fenton) and Della Pearl gave a farewell dance at Ross-Fenton Farm, Pearl, N. J., on Saturday night, in honor of "one of their many birthdays. Among the guests were Quinlan, Vernon, Gus Edwards, Joseph Cawthorne, Jesse Whitcomb, Joseph Coyne, John Hymes, Marie Dressler, May Manfort, Dr. Joseph Richardson, Mr. and Mrs. Harry Rogers, Dr. and Mrs. Richard Geary, Mr. and Mrs. John Gaughlan, Mr. and Mrs. Phil Daly, Jr., Mr. and Mrs. Percy F. Smith, Mr. and Mrs. Gene Hermann, and Mrs. Francis H. Bent.

May Edouin and Fred Edwards will return to Keith's, this city, on Monday, in All-in the Family. It will be Miss Edouin's farewell engagement in this city previous to going to London, where she begins a twelve weeks' season on June 11 at the Palace. Miss Edouin will return to this country in October to star in a musical comedy written for her by her father, Willie Edouin.

Calendo, the king of the wire, will sail on June 22 to fill an engagement at the London Hippodrome. He will play a few dates here before his departure.

Katheryn Miley, while playing at the Park Theatre, Youngstown, O., was presented with a magnificent garland of flowers drawn by the Mayor of the city, Frank Brown.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates and to advance. Blanks will be furnished on application. The names of performers with combinations will not be published in this list.

Abdullah Arabs—Family, Portland, March 31-5.
Aeros Trio—Haymarket, Chicago, March 31-5.
Anderson, Al. and Mamie—Chicago O. H., March 31-5.
Appleton, Allen, and Co.—Shea's, New Bedford, March 31-5.
Ardath Sisters—Sheedy's, New Bedford, March 31-5.
Armstrong and Wright—Olympic, Chicago, March 31-5.
Arnolthon, Ada—Wonderland, Detroit, March 31-5.
Ascots, The—Boston M. H., March 31-5.
Athchison-Ely, Edgar—West End, New Orleans, April 27-May 24.
Austin, Geo. E.—Proctor's, N. Y., March 31-5.
Avery and Hart—Empire, Cleveland, March 31-5.
Bachelor Club—Cook's, Rochester, March 31-5.
Ballops, The—Gilmore, Springfield, March 31-5.
Baker and Lyon—Casto, Fall River, March 31-5.
Ballerini, Clara—Shea's, Buffalo, March 31-5.
Barnes, Stuart—G. O. H., Indianapolis, Ind., March 31-5.
Barry, Mr. and Mrs. Jimmie—Columbia, St. Louis, March 31-5.
Bartell and Reynolds—Keith's, Boston, March 31-5.
Bartelli Bros.—Park, Worcester, March 31-5.
Barton and Mack—Keith's, Boston, March 31-5.
Bartram, Claude C.—Townsend Orpheum, Readington, 1-30.
Bauer and Dallas Octette—Proctor's, Albany, March 31-5.
Bellman and Moore—Chase's, Washington, March 31-5.
Belmont and O'Brien—Keith's, Providence, March 31-5.
Bennett, Julia—Proctor's 5th Ave., N. Y., March 31-5.
Bisset and Scobie—H. and R., Brooklyn, March 31-5.
Bonner, Orpheum, Brooklyn, March 31-5.
Boyce and Wilson—H. and R., N. Y., March 31-5.
Brehany, Louise—Cook's, Rochester, March 31-5.
Brennah and Hilton—Proctor's, Newark, March 31-5.
Brent and Rivière—Keith's, B. V., March 31-5.
Brennan and Addie—G. O. H., Phila., March 31-5.
Brown, Smith and Burgess—Boston M. H., March 31-5.
Burke, Moller and Teller—Wonderland, Detroit, March 31-5.
Burke's Dogs—Keith's, Providence, March 31-5.
Burthart, Lillian, and Co.—Columbia, St. Louis, March 31-5. Olympic, Chicago, 7-12.
Burrows, Wm.—Chase's, Washington, March 31-5.
Burrows and Travis—Keith's, Boston, March 31-5.
Burton and Brookes—Chicago O. H., March 31-5.
Burt, Nellie—Park, Worcester, March 31-5.
Bush, Frank—Boston M. H., March 31-5.
Byron, John H. W.—Park, Worcester, March 31-5.
Calleux—Keith's, Boston, March 31-5.
Carmen and Harlow—Empire, Cleveland, March 31-5.
Carson and Willard—Proctor's 5th Ave., N. Y., March 31-5.
Case, Charley—Proctor's, Albany, March 31-5.
Castellat and Hall—H. and R., N. Y., March 31-5.
Caswell and Arnold—Casino, Buenos Ayres, S. A., 7-May 2.
Chester's Dogs—Chicago O. H., March 31-5.
Clarence, Fred—Columbia, Cincinnati, March 31-5.
Clark, Edward—Portland, March 31-5.
Claudius and Corbin—Keith's, Phila., March 31-5.
CLIFFORD, BILLY SINGLE—Olympic, Chicago, March 24-5. Empire, Cleveland, 7-12.
Coakley and Maxwell—Keith's, Phila., March 31-5.
Colby Family—Shea's, Buffalo, March 31-5.
Coleman, Al.—Olympic, Chicago, March 31-5.
Collette Mlle.—Casto, Fall River, March 31-5.
Collins and Hart—Proctor's, Newark, March 31-5.
Columbian—Proctor's 23d St., N. Y., March 31-5.
Conway and Held—Sheedy's, New Bedford, March 31-5.
Corbett, Jas. J.—Keith's, Phila., March 31-5. Chase's, Wash., 7-12.
Corbley and Burke—Keith's, Phila., March 31-5.
Courtney, Annie—Proctor's 125th St., N. Y., March 31-5.
Courtney, Maude—Palace, London, Feb. 3-Aug. 1.
Crawford and Stanley—Avenue, Detroit, March 31-5.
Cressy and Dayne—Keith's, Providence, March 31-5.
Crolius and St. Alva—Keith's, N. Y., March 31-5.
Cushman, Holcombe and Curtis—Portland, March 31-5.
Cuttys, Four—Wonderland, Detroit, March 31-5.
Dalzell, Aurie—Proctor's, Newark, March 31-5.
Daley, Peter F., and Co.—Empire, Cleveland, 7-12.
Dale, Minnie—Keith's, Providence, March 31-5.
Dale, Violet—Royal, Edinburgh, Scotland, Dec. 1—Indefinite.
Dandy, Jean—Shea's, Buffalo, March 31-5. Shea's, Toronto, 7-12.
D'Arville, Camille—Wonderland, Detroit, March 31-5.
DAVIS AND MACAULEY—Chicago O. H., March 31-5.
Day, George W.—Bastable, Syracuse, March 31-5.
Deconroy Bros.—Keith's, Phila., March 31-5.
De Forest, Mr. and Mrs.—Boston M. H., March 31-5.
Dempsey and Mack—Wonderland, Detroit, March 31-5.
Denny, Will F.—Empire, Cleveland, March 31-5.
Deonzo Bros.—Orpheum, Brooklyn, March 31-5.
Devondo and Brose—Tivoli, Sydney, Australia, Jan. 1-July 1.
Dockray, Will—Sheedy's, New Bedford, March 31-5.
Donovan, Jas., and Fannie—Park, Worcester, March 31-5.
Doody and Wright—Proctor's, Albany, 31-5.
Dooley and Fowley—Cook's, Rochester, March 31-5.
Dooley and Kent—Bastable, Syracuse, March 31-5.
Downs, T. Nelson—Wonderland, Boston, 7-12.

VAUDEVILLE. VAUDEVILLE.

ED. GRAY
"MIMICAL COMEDIAN."
Which means a mimic and comedian. Somewhat different: The lady with the pug dog.
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Claude Thardo SIDE WHEELER.
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Claude Thardo, who is always a favorite at the Park, came with his usual success.—Brooklyn Standard-Union.
Claude Thardo made a big hit with his new musical comedy, "I Just Can't Help from Lovin' Dat Man."—Brooklyn Citizen.
Miss Mary Sanderson, Illustrated songs of Claude Thardo, in pantomime, during intermissions, were heartily received and were forced to respond to many encores each night.—Brooklyn Times.
Claude Thardo was also heard in the latest coon songs and he made his usual hit.—Brooklyn Eagle.
40 Weeks as a Stock Singer.

"HAPPY" FANNY FIELDS
Starring in England, presenting her original character creation,
THE ANGLO-DUTCH GIRL.
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ACTING

AL. Shean and Warren CHAS. L.
QUO VADIS UPSIDE DOWN. KIDDING THE CAPTAIN.
SOLVING THE UNSOLVED a travesty on the sciences, our aunt. April 7 open.

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3 Tremont Row, Boston, Mass.
Exclusive Booking For Portland Theatre, Portland, Me.
Wanted Immediately—Comedy, Novelty, Sensational, Acrobatic, Dramatic Sketches. Strong Single Acts, Both Male and Female. Also, Animal Acts. 8 Weeks' Circuit of New England Theatres. 6 Weeks' Circuit Summer Parks.

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The Great English Vaudeville Paper—Weekly.
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HIGH-CLASS SENSATIONAL NOVELTY.
SIE HASSAN BEN ALI'S ARABS.
Genuine Barbary Troupe, Masters of Novel Acting, now on route with Lost in the Desert Co. The 8 Whirlwinds of the Desert, with J. A. Sawtelle Dramatic Co. The Tangerine Troupe, 9 Wonderful Arab Acrobats. Open for engagement. Address all communications to
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"The Royles are genuine humorists and are they kept within the limits of genuine comedy and are adepts in the art of amusement without having either noisy, or boisterous, or vulgar."—Philadelphia Ledger.

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Little Elsie Janis
POCKET EDITION OF CISSY LOFTUS.
A Feature with the Empire Show.
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I write SKETCHES for Vaudeville work,
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Parker, Three—Proctor's 58th St., N. Y., March 31-6.
Parkinson, Frances—Shea's, Buffalo, March 31-6.
Parsons, A. C.—Proctor's 58th St., N. Y., March 31-6.
Pastor, Mary, and Co.—G. O. H., Indianapolis, March 31-6.
Patch and Tyne—H. and B., N. Y., March 31-6.
Pat's Cub Whs—Wonderland, Detroit, March 31-6.
PEARCE AND STEWARDS—Shea's, Buffalo, March 31-6; Keith's, N. Y., 7-12.
Pearson, Newport and Pearson—Olympic, Chicago, March 31-6.
Pelham, Jean—Empire, Pittsburg, March 31-6.
Pendleton, Harry C.—G. O. H., Phila., March 31-6.
Penny, Harry, & Co.—G. O. H., Phila., March 31-6.
Pepin, Clara—Chase's, Washington, March 31-6.
Pepin and Blanchard—Wonderland, Chicago, March 31-6.
Perkins, Jean—Olympic, Chicago, March 31-6.
Perkins, Mr. and Mrs. Fred—Olympic, Chicago, March 31-6.
Perry and Wagner—Olympic, Chicago, March 31-6.
Peters, Lillian—Westminster, Providence, March 31-6.
Phillips, The—Shoedy's, New Bedford, March 31-6.
Phillips, Maude—Grand, Chicago, March 31-6.
Phillips and Bellew—Chase's, Washington, March 31-6.
Phillips, Hermine and Rosedale—Olympic, Chicago, March 31-6.
Pickert, Lillian—Westminster, Providence, March 31-6.
Pierce, The—Shoedy's, New Bedford, March 31-6.
Pierce and Maizee—Keith's, Boston, March 31-6.
Pierce and Roseleigh—Keith's, Boston, March 31-6.
Pierce and Whitney—Chase's, Washington, March 31-6.
Pierce, Charles, and Co.—Empire, Chicago, March 31-6.
Pierce, Charles, and Co.—Empire, Pittsburg, March 31-6.
Pigott Brothers—Wonderland, Detroit, March 31-6.
Pinkert's Animals—Columbia, Cincinnati, March 31-6.
Pistor, Betty—Keith's, Boston, March 31-6.
Pitt, Scott and Wilbur—Olympic, Chicago, March 31-6.
Pitt and Scott—Empire, Richmond, March 31-6.
Pitt and Grace—Empire, Richmond, March 31-6.
Pitt and Rose—Olympic, Chicago, March 31-6.
Pitt, Harry—Casto, Fall River, March 31-6.
PITTSER, MR. AND MRS. PERKINS—Columbia, Cincinnati, March 31-6.
Pixley, Sam—Orpheum, Kansas City, March 31-6.
Pixley and McDonough—Avenue, Detroit, March 31-6.
PLETCHER, CHAS. LEONARD—G. O. H., Phila., March 31-6; Olympic, Chicago, 7-12.
Plunkett, Walter—Wonderland, Chicago, March 31-6.
Pond Lilies—Hopkins', Louisville, March 31-6.
Powers Troupe—Keith's, Providence, March 31-6.
Pratt Sisters—Proctor's 23d St., N. Y., March 31-6.
Price and Mack—Columbia, Cincinnati, March 31-6.
Primrose, Walter—Olympic, Chicago, March 31-6.
Primrose and Hart—Keith's, Providence, March 31-6.
Primrose and Mayo—Keith's, Providence, March 31-6.
Primrose and Wilbur—Columbia, Cincinnati, March 31-6.
Proctor, Frank—Proctor's 58th St., N. Y., March 31-6.
Proctor and Wheeler—Grand, Chicago, March 31-6.
Prosper and Maret—Chase's, Washington, March 31-6.
Pryor and Blanchard—Empire, Richmond, March 31-6.
Pryor and Mayo—Keith's, Providence, March 31-6.
Pryor's Minstrels—Grand, Chicago, March 31-6.
Purdy's Wonders—Columbia, Cincinnati, March 31-6.
Purdy's Wonders—Grand, Chicago, March 31-6.
Purdy's Wonders—Keith's, Boston, March 31-6.
Purdy's Wonders—Columbia, Cincinnati, March 31-6.
Pyle, Denman—Shea's, Buffalo, March 31-6.
Pyle and Harris—Empire, Richmond, March 31-6.
Pyle and Remy—Empire, Richmond, March 31-6.
Quinn's Wonders—Chase's, Washington, 7-12.
Rafayette, Walter—Olympic, Chicago, March 31-6.
Raleigh and Wood—Keith's, Phila., March 31-6.
Ramsay, W. C.—Harmanus Bleecker, Albany, March 31-6.
Randall, Ida—Olympic, Chicago, March 31-6.
Randall, Ida, and Co.—Keith's, Providence, March 31-6.
Randall, Ida, and Co.—Columbia, Cincinnati, March 31-6.
Randall, Ida, and Co.—Empire, Pittsburg, March 31-6.
Randall, Ida, and Co.—Empire, Richmond, March 31-6.
Randall, Ida, and Co.—Shea's, Buffalo, March 31-6.
Randall's Wheeling Girls—Keith's, Boston, March 31-6.
Rand and Wilson—Empire, Richmond, March 31-6.
Rand and Mann—Empire, Richmond, March 31-6.
Rand and Remy—Shea's, Buffalo, March 31-6.
Rand Sisters—Keith's, Providence, March 31-6.
Rawson and Clare—Columbia, Cincinnati, March 31-6.
Ray and Norton—Keith's, Boston, March 31-6.
Ray and Walters—Keith's, Boston, March 31-6.
Ray, Geo. W., and Co.—Columbia, Cincinnati, March 31-6.
Ray, Geo. W., and Co.—Empire, Pittsburg, March 31-6.
Raymond, Mr. and Mrs. Walter—Columbia, Cincinnati, March 31-6.
Raymond and Caverly—Proctor's 58th St., N. Y., March 31-6.
Raymond and Hall—Empire, Richmond, March 31-6.
Raymond and Hall—Empire, Pittsburg, March 31-6.
Raymond and Hall—Empire, Cleveland, March 31-6.
Raymond and Hall—Empire, Chicago,

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Keith's presents a bill of special interest March 31-5. The Pabstte's Woman's Orchestra has been received with the greatest favor, and remains the concert attraction, with changes of programme during the week. The Holly Tree Inn, with Mabel Gibson and Blanche Alexander in the leading parts, is especially suited to women and children, and other features are Gukenman's dogs and cats, Tom Nawn and co., Charles Vance, Hugo and Richards, Adele Purvis, Ouri, Leroy and Woodford, Cadieux, Barton and Mack, Burrows and Travis, A. Lawrence, Bartell and Reynolds, and the biograph.—The Fleury Troupe and the Gutaw Trio divide honors at Music Hall 31-5. Others are Frank Bush, the Royal Ascot Girls, Gordon, Vidocq and Haverly, Maud Meredith, Talbot and Dorkman, Gardiner and Vincent, the Four Cohans, Herbert and Willius, Burgess, Smith and Morgan, Leslie's greyhounds, Daniel J. Harrington, Mr. and Mrs. De Forest, and Felix Mardo.—The house, also at the Howard Athenæum 31-5 this.—The house, also at the Howard Athenæum 31-5 includes the Martinetti Troupe, Madge Fox, the Quaker City Quartette, the Dillon Brothers, Mlle. Celta's dogs, Reed and Slavy, Martin and Quigg, Bendett and Evans, Youngs and Brooks, and the Howard Comedy Four. The combination of the week is the Oriental Burlesquers, with Jeannette Dupre, John Weber, West and Williams, Leonard Brothers, Belle Gordon, Hawthorne and Allen, Sisters Navette, and Ella Shields.—Hay Howard's co. are at the Palace 31-5, and then will come the summer stock co. again. In the olio are John Lemuels, Evans and Grant, May Belle, Amy Nelson, Garland and Gilmore, Vedder and De Ora, the Barrett Brothers, Sheridan and Flanagan, and Frankie Bennett.—Bob Manchester's New York Stars at the Lyceum 31-5 include Burke and McEvoy, McIntyre and Rice, Ada Brown, Carlin and Brown, La Belle Parsons, and Belle Hathaway.—The vaudeville attractions at Austin and Stone's 31-5 include the Percival Family, Ada and Pip Hallard, Harvey Manning, the Sisters Le Blanc, Morton and Words, Clever Dickenson, Warren and Howard, the Appletons, Weston Sisters, Armstrong and Holly, Henry Waltz, and Dempsey and Forsythe.—Items: Adelaide Herrmann is booked for Music Hall in the near future while Leon Herrmann is an attraction coming to the Grand Opera House.—Keller again changes his Boston habitat, and plays his engagement at the Boston this year.—Margaret Ross, from the Howard Athenæum, had jewels worth $250 stolen last week. Chiquita, who remains at Bostock's as a leading attraction, has had her life insured for $250,000. That is at the rate of $9,259 a pound. I wonder how much I would have to pay for a policy at that rate. JAY BENTON.

PHILADELPHIA, PA.—Keith's for March 31-5 offers James J. Corbett, Midgely and Carlisle, Flo Irwin and Walter Hawley, Fields and Ward, Corbley and Burke, Maud Huth, Claudius and Corbin, the Thrye Murray Brothers, J. W. Jane, Coakley and Hustead, Mignonette Kokin, the De Courcey Brothers, Cadmus, and the biograph; business, capacity.—Hubbin's Grand Opera House shows 31-5 the Elmore Sisters, Andy Lewis and co., Burman and Adelle, Wahl and Adelaide and Palfrey and Hilton; business large.—The Trocadero, with the Imperial Burlesquers 31-5, presents Benton and Ashley, Darnady and Curran, Cain and Tenbrooke, Harry M. Stewart, Blanche Newcombe, McBride and Goodrich, Carleton and Terry; business large. Fred Irwin's Majestics are Burlesquers 7-12.—The Lyceum furnished 31-5 the Burlesquers, with Gilbert and Goldie, the Taylor Trio, Hackaday and Fancisla, Nova Aymar, the Martinos Twins, Willis and Josie Barrows, Mignore Gilbert, and Yatahanee; business large. Harry Morris' Twentieth Century Maids 7-12.—The Kensington has the Dewey Entertainers 31-5, to the bill has the Dewey Entertainers 31-5, to the bill shows last week at the Trocadero. The American Burlesquers 7-12.—The Star presents 31-5 in Gay Paree, with Allen and Barton, Edward B. and Bella Wilts, Lilly Sanford, the Rowland Sisters, Branlan and Stevens, and Alida; patronage medium.—The Arch Street Museum shows 31-5: Electra, George H. Diamond, Clark and Gaudy, Andy McLeod, Horn and Brennan, Madge Maitland, Mamo and Mamo, and the Brennan Monks; big business. S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Good house; applauded the bill March 24-29. Sidney Wilmer, assisted by Mildred Lawrence and co., in A Thief of the Night, had the place of honor on the bill and was very warmly received. The sketch was very laughable. Another strong act was that of Bedini and Arthur. Bedini is a remarkable juggler, and the comedy introduced by his partner helps to make the act a big success. Other features were Jeannette Dupre, John Oriental Burlesquers, with Jeannette Dupre, John Weber, West and Williams, Leonard Brothers, Belle Gordon, Hawthorne and Allen, Sisters Navette, and Ella Shields.—Hay Howard's co. are at the Palace 31-5, and then will come the summer stock co. again. In the olio are John Lemuels, Evans and Grant, May Belle, Amy Nelson, Garland and Gilmore, Vedder and De Ora, the Barrett Brothers, Sheridan and Flanagan, and Frankie Bennett.—Bob Manchester's New York Stars at the Lyceum 31-5 include Burke and McEvoy, McIntyre and Rice, Ada Brown, Carlin and Brown, La Belle Parsons, and Belle Hathaway.—The vaudeville attractions at Austin and Stone's 31-5 include the Percival Family, Ada and Pip Hallard, Harvey Manning, the Sisters Le Blanc, Morton and Words, Clever Dickenson, Warren and Howard, the Appletons, Weston Sisters, Armstrong and Holly, Henry Waltz, and Dempsey and Forsythe.—Items: Adelaide Herrmann is booked for Music Hall in the near future while Leon Herrmann is an attraction coming to the Grand Opera House.—Keller again changes his Boston habitat, and plays his engagement at the Boston this year.—Margaret Ross, from the Howard Athenæum, had jewels worth $250 stolen last week. Chiquita, who remains at Bostock's as a leading attraction, has had her life insured for $250,000. That is at the rate of $9,259 a pound. I wonder how much I would have to pay for a policy at that rate. JAY BENTON.

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DETROIT, MICH.—The Avenue offered March 24-29 Adelaide Herrmann in A Night in Japan. Her tricks are mystifying, and she has no difficulty in holding her audience in happy mood. She had a cordial welcome. Gus Williams won recalls with his jokes, old and new. Larkins and Patterson did well in coon business. Lawrence and Harrington were thoroughly liked. Dooley and Kent scored in songs and comedy. Post and Clinton went remarkably well, and so did the vitagraph.—The Temple Theatre furnished two good bills 24-29. One comprised Newell and Niblo, Mason and Wallace, Louise Brehany, Ernest Hogan, Mamie Gilroy, George Linderman, Frank Frayne and J. C. Hodgdon in Lady Bountiful, and the Faust Family. Owing to illness the Rinaldos did not appear. The second bill comprised Eleanor Falk and co., Sidney Grant, May Edouin and Fred Edwards, assisted by Elwood Golding in A Bachelor's Dream; Lavelle, Dooley and Powley, the Three Leliottis, and the Rossonis. A. FRANCIS.

SCRANTON, PA.—Star (Alf G. Herrington, lessee and manager): Sam T. Jack's co. (return) pleased fair business March 20-22. In the olio were Hazleton and Webber, John Mayo, Hoyt and Neff, Adams and Kelly, the Crawford Sisters, and La Belle Lulaine. Rose Sydell's London Belles drew well 24-26. The Dunbarre were easily the feature. James A. La Blanc scored heavily. Billy Hart, Laura Lawton, and Ida Walling created much applause. Others were Will Halford, Lew Worth, and Ruth Denver. Gay Paree 27-29. The Parisian Widows 31-2. Irwin Brothers' Show 3-5.—Items: Manager Herrington spent last week in New York booking attractions.—An amicable settlement of the six months' street car strike is reported this week. Both sides have made concessions.

MAXWELL E. BESSELL.

JERSEY CITY, N. J.—Phil Sheridan's City Sports at the Bon Ton March 24-29 drew fine business, and gave a good bill so far as the olio is concerned, but the opening and closing acts are tame, especially the latter, which is also unclean. Specialties are by the Speck Brothers, assisted by Sheridan and Lee; Anne Morris, John B. Leonard and Susie M. Fulton, Bartell and Rosalda, Gus and Artie Keeley, and Carroll and Pelo. The Bon Ton Burlesquers 31-5.—Items: Lotte West-Symonds and Billy Bryant, who were married in '97, will be seen as a team next season.—Will Bartell, formerly of Bartell and Morris, has joined Al. Reynolds, and they are now doing a good Hebrew act with Phil Sheridan's co.

WALTER C. SMITH.

KANSAS CITY, MO.—At the Orpheum March 23-29 Stuart Barnes proved the favorite. He had good jokes and stories, and his songs were new and amusing. The Three Blossoms had something new—original acrobatics. Mr. and Mrs. Waterous sang songs of high class that pleased immensely. The Three Merrillos did clever cycling. Belchen's dogs showed balancing feats out of the ordinary. Julie Kingsley and Nelson Lewis presented Her Uncle's Niece, a very amusing skit; the Petching Brothers furnished novel music and the kinodrome was interesting. For 30-5: Milton and Dolly Nobles, the Prahyn Sisters, the Three Meers, Susie Fisher, the Wilton Brothers, Vera King, the Knight Brothers, and the kinodrome.

D. KEEDY CAMPBELL.

ST. LOUIS, MO.—The Columbia had big business March 24-30. Hal Stephens in imitations was the hit. Helene Mora was as popular as ever. The Misses Delmore and co. presented a good sketch. The Bridgeroom's Reverie. Al. and Mamie Anderson scored. For 31-6: Kilpatrick's Cycle Dazzle, Lizzie B. Raymond, Reichen's dogs, Lavender and Tennan, Mlle. Tournour, Musical Thor, Lillian Burkhart and co., Lew Hawkins, Mr. and Mrs. Jimmy Barry, Mallory Brothers and Brooks, the Nambu Japs, Keegan, and the biograph.—The Transatlantic Burlesquers played to good business at the Standard 23-29. For 30-5: The Knickerbocker Burlesquers.

J. A. NORTON.

CINCINNATI, O.—The star attraction at the Columbia March 23-29 was Phroso, who impersonates a mechanical doll. The illusion was perfect, and the clever actor scored one of the biggest hits of the season. The remainder of the bill was excellent, including the Pony Ballet, Frau Coleidge, Thomas J. Dempsey, William K. Mack, and Margaret Burnham in A Man of Chance; the Westons, the Jenny Eddy Trio, Prevost and Prevost, the Valdis Sisters, Dave Fitzgibbons, and the biograph.—The Thoroughbreds were at the People's 23-29. In the olio were Gypsene and Rosa, Washburn and Flynn, McCabe and Carew, Healey and Paroum, and Polk and Trask.

H. A. SUTTON.

BUFFALO, N. Y.—Shea's had a good bill March 24-29. Rudisaff gave an entertaining act. The Hawthorne Sisters scored in a clever singing act. Wright Huntington, Charles E. Bell, and Jane Irving gave A Stolen Kiss. Others were the Doherty Sisters, White and Simmons, the Martinellis, Will F. Denny, Reno and Richards, and the kinetoscope. Eleanor Falk and co., 31-5.—The Jolly Grass Widows fared well at the Lafayette 24-29 and gave a good performance. The vaudeville section showed Morrissey and Cameron, Harvey and Moore, Paula and Dika, and Montague and West. The High Rollers 31-5.

JOSEPH O'CONNOR.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; Howard Graham, resident manager): Section D of the Proctor Stock co. opened a week's engagement March 24 in Locked Out at 2.30 A. M. and Our Strategists. Between acts George Thatcher was amusing in his monologue.—Gaiety (Agnes Barry, manager): The Utopians 24-29 proved to be the best singing co. here this season. Specialties, all good, were by Klein and Clifton, Reynolds and Pearce, Evelyn Pounce, Washburn and Topack, and the Empire City Quartette. Al. Reeves' co. 27-29.

CHARLES N. PHELPS.

OMAHA, NEB.—An unusually good bill crowded the Creighton-Orpheum week of March 23, the olio including Milton and Dolly Nobles, the Knight Brothers, Vera King, the Wintons, Melville and Stetson, Susie Fisher, the Two Wiltons, and the kinodrome.—At Miaco's Trocadero the usual large audiences greeted the Broadway Burlesquers 23-29. Specialties by Edna Earl, the McDade Trio, Mayer and Harrington, Mack and Matthews, W. S. Campbell, Judge and Smith, and the McDermott Sisters.

J. E. RINGWALT.

MILWAUKEE, WIS.—Star (F. R. Trottman, manager): Ed F. Rush's Victoria Burlesquers opened at this popular little playhouse March 23 to crowded houses. The specialties were Aggie Bohler, Grove and Bevan, Bell and Gilbert, Leroy and Levanion, Marbey and Stuart, and the Harpens. The Trocadero Burlesquers 30-5.

CLAUDE L. N. SORRIE.

MEMPHIS, TENN.—Grand (A. B. Morrison, manager): George W. Monroe was the headliner week of March 24. Amata in her fire dance was a pleasing feature. Lizzie Evans and co. gave a delightful sketch. Two Glebs and One Man, The Stage Is an acrobatic feat of much merit. Clifford and Burke, the Mortons, Donohue and Nichols, and the Whitney Brothers completed the bill.

WILLIAM A. SMITH.

CLEVELAND, O.—Rudisaff heads the bill at the Empire March 31-5. Adelaide Herrmann, Hallen and Fuller, Caron and Herbert, the La Vellos, Trio, Will F. Denny, and Avery and Hart.—The Rentz-Santley co. are at the Star 31-5. The olio contains Daisy Dumont, James and Sadie Leonard, Charlie Robinson, Willard and Wheeler, Gruet and Gruet, Lottie Elliott, and Lyons.

WILLIAM CRASTON.

PITTSBURG, PA.—Duquesne (Harry Williams, manager): A good bill March 24-29 was headed by Lucille Saunders. Others were the Sandor Trio, Creasy and Dayne, Hallen and Fuller, Simmons, Smith and Campbell, Hilda Thomas, assisted by Lou Hall, the Carmen Sisters, the Martellos, and the kinetograph.—Academy (Harry Williams, manager): The Cracker Jacks drew crowded houses 24-29.

ALBERT S. L. HEWES.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): The Merry Maidens were a drawing attraction March 23-29. The co. gave an attractive entertainment. Olio: Harry Seeback, Lee and Chapman, Leonard Wilson and Nick Howard, the Spencer Brothers, Nellie Hanly, James Lowry, the Revere Sisters, and Fialkowski.

GEORGE H. COLGRAVE.

LOUISVILLE, KY.—At Hopkins' Temple March 22-29 there appeared: Yorke and Adams, Arthur Marbury and co., Willis and Hasson, the Omega Twins, Suna Sunetaro, Sheehan and Kennedy, the Rachett Brothers, and Al. Leech and the Three Rosebuds.—At the Buckingham 22-29 the bill was Wine, Woman and Song. Business large.

CHARLES D. CLARKE.

TORONTO, CAN.—Star (F. W. Stair, manager): Kept up the record for good houses and entertaining bills March 24-29 with the Rentz-Santley co. In a capital olio were James and Sadie Leonard, Daisy Dumont, Gruet and Gruet, Alice, Willard and Herbrita Wheeler, Charles Robinson, and Lyons. Miner and Van's Bohemian Burlesquers 31-5.

STANLEY McKEOWN BROWN.

SYRACUSE, N. Y.—Bastable (M. S. Robinson, manager; G. A. Edes, acting manager): Marie Rogers and the Goolmans presented the most artistic acts March 24-29, and Monroe, Mack and Lawrence amused. Others were Pete Baker, Hale and Francis, Elbrid. For 31-5: Morris' ponies, Dooley and Kent, Keeler and Mason, and co., Thompson and Woolf, Newell and Niblo, Loretta, and Larkins and Patterson.—Ishan's (W. H. Isham, manager): Miss New York, Jr., drew fairly 24-26. Lawrence Crane, the De Witta, Cunningham and Smith, Fred Wychoff, the Connolly Sisters, and Allie Vivian appeared in the olio. The Chimes of Normandy, by the stock opera co., 27-29. The Big Sensation 2-5.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, manager; W. R. McCallum, local manager): Business good March 24-29. Bill included Eva Williams and Jac Tucker in their artistic sketch, Driftwood; Thorne and Carleton, Phyllis Allen, the Andusians, the Taylor Sisters, Pivolo's midgets, the Three Keatons, Digby Bell, and Ritter's dogs.—Empire (Henry C. Jacobus, manager): The Ramblers to satisfactory houses 24-29. Olio: The Brandon Sisters, Rice and Walters, Sullivan and Pasquelena, the Arnold Sisters, the Lotz Brothers, Guertin, Bernard and Frank, and Margie Hilton. Harry Bryant's Burlesquers 31-5.

NEW BEDFORD, MASS.—Shandy's (Theodore Bayliss, resident manager): Week March 24-29: Loraine Armour and Charles Bagsley in The Gypsy Maid, Laurent and Carola, Charles Whalen, Rowe and Doyle, Merritt and Russilla, Winifred Stewart, the Musical Ravens, and Jacobs and McCue; capacity business. For 31-5: Gavin and Platt, Allen Appleton and co., Conway and Held, the Ardath Sisters, the Three Hillyers, Will Dockray, Ervin, and Franklin and Hiatt.—Flowers' (T. H. Flowers, manager): Bissonnette and Newman head a strong bill; big business.

INDIANAPOLIS, IND.—Grand (J. Rush Brunson, manager): Bill March 24-29: The Delmar-Debriment Trio, Mr. and Mrs. Perkins Fisher in The Half Way House, Mr. and Mrs. Mark Murphy in Why Dugan Swore Off, Jacques Inaudi, World and Hastings, and Fred Clarevine and the Primrose Four. Good houses.—Empire (Charles Zimmerman, manager): The Bohemian Burlesquers 24-26. Riley and Hughes, Edgar Bixley, Maddox and Wayne, Gracey and Burnett, and Nicholas Wright made hits.

PORTLAND, ME.—Family Theatre (James E. Moore, manager): Bill March 24-29 included John Kernell, Dailey and Hilton, Marlow, Tutein and Plunkett, the Tambadeau Four, the Tossing Austins, Carroll, Bradley and Arlington, Terry and Elmer, and the Four Oliffes; large patronage. For 31-5: The Wilson Family, Hooker and Davis, Charles Leonard Fletcher, the Abdullah Arabs, and the biograph.

NEW ORLEANS, LA.—St. Charles Orpheum (C. S. Bray, resident manager): A lengthy and first-class programme was the order March 23-29 and, for Holy Week, attendance was most satisfactory. The features were Marie Wainwright and co., Cole and De Lesso, the Clipper Quartette, James H. Cullen, Hanlon and Singer, Dorothy Walters, Sullivan and Webber, and the animated pictures. The Pony Ballet 30-5.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): For March 17-23 a most attractive bill packed the house. On the programme were the Ten Nelsons, Billy S. Clifford, Ben Madigan, the Azora, Winchesman's bears, the Parisian Ladies' Quartette, J. C. Nugent and Grace Fortin, and the Three Meers.—Clunie (E. P. Simpson, manager): Week 17-23: Professor Pait, hypnotist, continued as the main attraction.

FRANKFORD, PA.—Empire (Dr. W. H. Long, manager): Week March 24-29: The Woods Brothers, Lelo Cotton, Lillian Allyn, Butler and Lamar, the Franklin Trio, and the Empire Stock. William H. Long, Jr., revived the animated song sheet to introduce his new song, "I'm Growing Lonely," which has met with much success. Business, capacity.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, manager): Weber's Dainty Duchess, March 24-29. Good business. Tenley and Edmonds, the Huntings, and the Exposition Four made hits. Bobbe's Knickerbockers 31-5. Ted Marks presented a good bill 23 to a large house.

FALL RIVER, MASS.—Rich's (Calder and Rhodes, managers): Dark.—Casto (Al. Haynes, manager): Ward and Curran led the bill March 24-29. The Colibris Midgets, Pierce and Egbert, Eugene Sweet, Terry and Elmer, Baker and Lynn, Hart and Dillon, Harry Furst, and Lea Remonde 31-5.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, manager): The Smalley Sketch Club, the Burton-Lowanda-Wilson Circus, the Pauchenetti Sisters, John Mayon and co., Edward and Kittie Deagon, Wals and Ardelle, and the Lyons March 24-29. Strong bill. Large audiences.

READING, PA.—Bijou (Updegraff and Brownell, managers): The Tuxedo Club March 20-22. Olio: Mr. and Mrs. Lavarnie, the Burkes, Kate Coyle, Hodge, Hayward and Lancaster, the Reed Sisters, Welch, Francis and co., Lottie Bernard, and Arminta. Large houses.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, lessees): Business good March 24-29. Entertainers were Bonnie Thornton, George W. Day, the Mason-Keller co., the Vilona Sisters, Eldora and Norine, Manning and Pockrow, Brown and Stone, and Pierce and Egbert.

ATLANTA, GA.—New Star (John B. Thompson, manager): Good attendance and delighted audiences March 24-29 with La Petite Marguerite, Harry Steele, Pauline De Conde, the Devere Family, the Morrison Sisters, Lotto Davene, Rumley and Rostelle, and Emaline Waite.

PORTLAND, ORE.—The Baker continues to full houses. Bill March 23-29: The Cycle Whirl, with Gus Seyfried and F. W. Shiver, Clara O'Moore, Carter and Thornhill, Lynne and Kennedy, O'Brien, Jennings and O'Brien, the Leandro Brothers, the Duffy Children, William Walter, and the Bacon co.

WORCESTER, MASS.—Park (F. F. Shea and Alf. T. Wilton, lessees and managers): For March 31-5: Ward and Curran, the Donovans, John B. W. Byrne, Genevieve, McLeod, the Burtelli Brothers, Hines and Remington, and Montrell.

ATLANTIC CITY, N. J.—Young's Pier (J. L. Young, proprietor): Webb's seals, Andy Lewis and co., Elsneta, Fred Pelot, Edward Leslie, Elizabeth Knight, the vitagraph, and the Royal Marine Band of Italy March 24-29.

PAWTUCKET, R. I.—Gaiety (Byrnes and Saunders, managers): Mr. and Mrs. T. Bennis, Jasper and Adams, May Roberts, Haney and Haney, Seaman and Mount, and Strand and Strand March 17-22. Fair business. Closed for repairs 24-29, reopening 31.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor and manager): Week March 24-29: Trapell and Saunders, Powers and Freed, Conroy and Pearl, Mamie Castle, Tom White, Babe Ehle, and stock. Good business.

MINNEAPOLIS, MINN.—The Topsy Turvy Burlesquers presented an excellent bill at the Dewey March 23-29 to large business. Olio: Bert Fuller, Levine and Alma, Jeanette and Shaw, Harlingford, Hanley and Jarvis, and Fanny Lewis.

WATERBURY, CONN.—Jacques (Jean Jacques, manager): Frank Bush, Hickey and Nelson, Waterbury Brothers and Tenny, the Polly Trio, Allie Lesile, E. Foster, and Johnson and Wells March 24-29 filled the house.

TROY, N. Y.—Star (William H. Buck, manager): Al. Reeves' co. March 24-26. Specialties by Jocleon and Moore, Cliff Gordon, Mazus and Mazett, Hoey and Lee, and McCabe and Sabine pleased. The Utopians 27-29.

RICHMOND, VA.—Bijou (Jake Wells, manager): Week March 24-30: The Bijou Musical Comedy co. played A Trip to Chinatown to large and pleased audiences. The Two-ichi Japs 31-5.

BALTIMORE, MD.—Weber's Dainty Duchess is the attraction for the week March 31-5 at Kernan's Monumental.

CHARLESTON, S. C.—Orpheum: The Chicks, Norton and Russell, Harry Hall, and Joe Aldert March 24-29.

LOWELL, MASS.—Music Hall: Closed March 24-29. Sam T. Jack's co. 30-5.—Savoy: Closed.

The latest Parisian success is Delettrez, Paris. Aglaia, the new handkerchief perfume. Used by those who appreciate the most delicate refined odor. Dalsty and distinctive. ° °

THE ELKS.

Poughkeepsie, N. Y., Lodge elected the following officers on March 21: Exalted Ruler, Samuel H. Brown; Esteemed Leading Knight, M. J. Lally; Esteemed Loyal Knight, J. A. Daughton; Esteemed Lecturing Knight, G. E. Schlude; Secretary, J. B. Dixon; Representative to Grand Lodge at Salt Lake City, P. O. Doherty; Chaplain, Dr. J. H. Cotter; Treasurer, Dr. Nelson A. Borst; Tyler, F. J. Rowch; Esquire, P. H. Smith; Organist, D. Bub.

New Lexington, O., Lodge have elected the following officers: Exalted Ruler, D. H. Foster; Esteemed Leading Knight, Dr. G. S. Courtright; Esteemed Loyal Knight, John Ferguson; Esteemed Lecturing Knight, T. D. Price; Secretary, E. J. Grealy; Treasurer, J. J. Johnson, Jr.; Trustee, A. J. Ward; Tyler, William Choppeleor.

Marietta, O., Lodge will celebrate its third anniversary by initiating a class of one hundred and fifty on April 28.

Manchester, N. H., Lodge on March 28 chose the following officers: Exalted Ruler, John F. Dowd; Esteemed Leading Knight, A. Gale Straw; Esteemed Loyal Knight, Harry W. Harvey; Esteemed Lecturing Knight, John H. Hayes; Secretary, Thomas W. Lane; Treasurer, James H. Reynolds; Tyler, John G. Hutchinson; Trustee for three years, Eugene G. Libbey; Representative to Grand Lodge, Charles H. Bodwell; Alternate Representative, Thomas J. Dalton.

Missoula, Mont., Elks reorganized their lodge March 23. The order painted the town red in the evening. Whistles tooted and bonfires burned all night to the end that all feel they had the time of their lives.

The following are the new officers of Dubuque, Ia., Lodge: Exalted Ruler, J. W. Patterson; Esteemed Leading Knight, Dr. George Hoag; Esteemed Lecturing Knight, C. W. Walton; Esteemed Loyal Knight, Dr. Hensti; Secretary, D. L. Hyde; Tyler, John Burke; Chaplain, M. S. Hardy; Trustee, John Flynn.

The new officers of the Cedar Rapids, Ia., Lodge are: Exalted Ruler, Lew Benedict; Esteemed Leading Knight, W. J. Maxwell; Esteemed Loyal Knight, W. B. Ross; Esteemed Lecturing Knight, George Yuill; Secretary, John Mulholland; Trustees, C. E. Jordan and Walter Cherry; Representatives, J. H. Rothrock and M. S. Jackson.

"The South Dakota Elk" is the name of a new paper devoted to the order, and published at Sioux Falls, S. D., by John T. Cogan and J. H. Keenan.

The Elks, of Wisconsin, will form an association next month with the object of holding a State reunion of the lodges of the State annually.

It is estimated that between one thousand two hundred and one thousand five hundred Elks will attend the dedication of the new Sioux Falls lodge and club room building April 9, 10.

Le Mars, Ia., Elks have purchased the Senate Hotel in that place, and will convert it into a club house.

A lodge was organized with about forty members at American, Ga., on March 28. It was organized by Macon and Albany lodges.

Cadillac, Mich., Elks have just added some fine decorations to their lodge rooms, among which is an elk's head, with six-foot antlers. The prize was captured in Montana, and cost $150.

The first meeting of Grand Forks, N. D., Lodge, No. 388, B. P. O. E., for some time past was held March 19, the object being the annual election of officers. In addition to this there was a general discussion of the affairs of the order, and of plans for the grand opening meeting, that will be held on March 31, at which time there will be a class of 40 initiated. The ceremonies are to be witnessed by Elks from all parts of the State, including the officers of the Fargo Lodge and Gladstone Lodge. There was also some discussion as to the ball that will be given April 4, and the installation of officers elected that will take place April 5. The members were all immensely pleased with the appearance of the new lodge rooms, entirely dispelling the fact that many of the improvements had been put in place. The officers elected are: Exalted Ruler, J. D. Bacon; Esteemed Leading Knight, H. C. Brownell; Esteemed Loyal Knight, John [illegible]; Esteemed Lecturing Knight, John [illegible]; Treasurer, F. A. Rivers; Tyler, [illegible]; Trustee, B. F. Bischoff; [illegible]. Grand Lodge, F. V. Kent; alternate, [illegible]. Hall.

La Salle, Ill., Lodge has completed arrangements to hold an Elks' Carnival June [illegible]. Dan F. Cline, formerly connected with [illegible] Brothers' Circus, is teaching the members of the order there all the tricks of the side show business. Through him some large Midway attractions have been secured.

The St. Paul Elks' Minstrels will give two performances in Minneapolis on April 4 and 5.

Charles City, Ia., Lodge, at their election held March 21, elected the following officers: F. B. Miner, Exalted Ruler; R. J. Lackey, Esteemed Leading Knight; P. C. Fluent, Esteemed Loyal Knight; George Meyer, Esteemed Lecturing Knight; F. M. Root, Secretary, and G. E. May, Treasurer.

Norristown, Pa., Elks will shortly convert a building in that place into a handsome club house.

Akron, O., Lodge elected officers March 25, as follows: Exalted Ruler, A. J. Bowley; Esteemed Leading Knight, A. T. Armstrong; Esteemed Loyal Knight, John E. Washer; Esteemed Lecturing Knight, John Halderman; Treasurer, C. M. Davis; Secretary, John A. Artley; Trustee, John F. Druckemiller; Delegate, F. W. Hunsicker; Alternate, Dr. L. E. Sisler, and Tyler, L. K. Stone.

Preparations are being made by Albany, Ga., Lodge for the laying of the corner stone of their new $15,000 club house.

Middletown, Conn., Lodge will be installed April 3. The membership now numbers 116. Elks will attend from several nearby towns. After the exercises a banquet will be served in Armory Hall. Arthur B. Calef is Esteemed Ruler and John Gilshenan, Secretary, of the lodge.

The anniversary celebration of Portage, Wis., Lodge will take place next Wednesday evening. Forty candidates will be initiated, after which a banquet will be served. A general invitation to all Elks to attend has been extended.

Pottsville, Pa., Lodge recently elected officers, as follows: Exalted Ruler, Dr. J. Harry Swaving; Esteemed Leading Knight, Dr. O. P. Piper; Esteemed Loyal Knight, Ed Cake; Esteemed Lecturing Knight, H. C. Weitzel; Secretary, Charles Eberle; Treasurer, Joseph Preller; Representative to the Grand Lodge, George Bower; Alternate, Dr. J. Harry Swaving; Trustee, George Bower.

Dubuque, Ia., Lodge has initiated two classes of over twenty-five each within the past six months. A movement is on foot to build a club house.

E. L. Johnson, manager of the Other People's Money company, was elected a member of Elmira, N. Y., Lodge on Feb. 26. He was initiated by Winfield, Kan., Lodge March 26.

Schenectady, N. Y., Elks, having gained the reputation of being the initiators, they have been asked by the Troy Lodge to install the officers of a new lodge at Cohoes early in May. Schenectady Lodge elected the following officers March 24: Exalted Ruler, Charles H. Benedict; Esteemed Leading Knight, George Cavanagh; Esteemed Loyal Knight, Peter H. Bernardi; Esteemed Lecturing Knight, B. Cleveland Sloan; Secretary, Grant R. Dent; Treasurer, James W. Yelverton; Tyler, W. J. Winkler; Trustee for three years, Harmon D. Swifts.

One hundred and ninety-seven candidates have thus far been secured for the class to be initiated by South Bend, Ind., Lodge April 2. A banquet at the Oliver will be a feature of the initiation.

Al. G. Field was the guest of honor at a reception given by San Diego, Cal., Lodge, on March 13. His entire company were also guests, and proved a most pleasing entertainment. Mr. Field was the recipient of a huge floral piece in the form of a pair of antlers.

In the presence of almost six hundred members of the order from Albany, Schenectady, Troy, Gloversville, Oneida, Brooklyn, New York city, Plattsburg, Rutland, Glens Falls, and elsewhere, Saratoga, N. Y., Lodge, No. 141, Benevolent and Protective Order of Elks, was instituted March 16 in the Broadway Theatre. One hundred and fifty candidates were initiated into the new lodge. Among the prominent Elks from out of town that were present were James T. Fisher, Past Grand Exalted Ruler; Arthur Maryland, Past Grand Secretary; William H. Driscoll, Exalter Ruler of the Albany Lodge; George Addington, Past Exalted Ruler of the Albany Lodge; Daniel Moylan, Past Exalted Ruler of Schenectady Lodge; W. T. Doiney, of Altred Ruler of Schenectady Lodge; W. J. Burke, of Glens Falls; C. W. Gibbs, of Ramsen Point; D. Goldenburg, of Richmond, Va.; Ellsworth Cohen, Exalted Ruler of Schenectady Lodge; Julius Mendelsohn, Abe Merkel, Schenectady Lodge; Daniel M. Randall, R. L. Signor, and W. G. T. Woodward, Jr., Past Exalted Rulers of Plattsburg, N. Y. One of the oldest members of the order present was William E. Cross, present Esquire of Plattsburg Lodge, who was one of the charter members of Amsterdam Lodge, No. 101. After the initiation exercises and installations were concluded, a line of parade was formed, headed by the Albany and Ballston bands, and the column moved down Broadway to Convention Hall, where a social session was held. At intervals along the line there were red fire illuminations. After a banquet speeches were made by M. J. Severance, who was toastmaster; Horatio S. Manning, of San Francisco; Daniel Naylon, of Schenectady; W. E. Erskine, of Albany; T. J. Mooney, of Troy; George Wendt, of Brooklyn; Jerome C. Fisher, of Jamestown, and several others. The "Eleven O'clock Toast" was drunk to the memory of those departed, and it was a late hour when the guests finally departed. The officers are: Exalted Ruler, C. H. Lewis; Esteemed Leading Knight, J. L. Pringle; Esteemed Loyal Knight, Dr. D. C. Mallarto; Esteemed Lecturing Knight, C. B. Klinger; Secretary, W. L. Thompson; Treasurer, W. L. Rick; Esquire, W. J. Delaney; Chaplain, Rev. Dr. William T. Durant; Inner Guard,

CORRESPONDENCE.

(Continued from page 7.)

the Empire, The Veterans, Dr. Jekyll and Mr. Hyde, A Man of Mystery, and The Two Orphans.

ATHENS.—OPERA HOUSE (Charles Slaughter, manager): Jerry from Kerry March 21; fair house; specialties pleased. Tennessee's Pardner 22; fair house; specialties pleased. Tennessee's Pardner 24; fine performance; very poor. Kidnapped in New York 25; fair house; specialties pleased. Tennessee's Pardner 26; fine performance; very poor. This was the last number of the lecture course, and has been unusually successful from a box-office point of view, but poor as to entertainments.

BELLEFOG.—SHEETER'S OPERA HOUSE (Carl Sheeter, business-manager): Naughty Anthony March 22 to poor business; co. good; Will F. Phillips, Marie Dorr, Fotti Bros., Robert Folsom, Otto Hoffman, Marsh Aldrich, John Broadley, and Harry Hughes deserve mention. Kidnapped in New York 9. Two Merry Tramps 13.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): For Her Sake (return) March 19 to full house; co. good. The Great Rogers 21 to small but appreciative audience. Lovett's Minstrels 24 to full house. Human Hearts 31. A Mother's Heart 1. Two Merry Tramps 3. The Telephone Girl 11.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, managers): Ithaca Conservatory Concert co. March 21 pleased good audience. Tennessee's Pardner 27. Creed's Comedians 28-29. Tennessee's Pardner 31. Human Hearts 1-12.——ITEMS: Will Carroll, Lynn Perkins, Andrew Patterson, John Headley, and Clarence McGrath leave for Geneva, O., to join Walter L. Main's Circus.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Taber's Faust March 25 canceled. The Village Postmaster 1 (benefit of stage hands.). The Telephone Girl 5. Human Hearts 7. Erwood Stock co. 14-19. A Day and a Night (Erman's benefit) 21. Gorton's Minstrels 24.——ITEM: The Elks have commenced rehearsals for their annual minstrels.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): The Chaperone March 19 pleased good house. High Rollers Burlesquers 21; fair house. Ellery's Royal Italian Band 24; fine concert; fair audience. Bryant's Burlesquers 26. Naughty Anthony 28. When We Were Twenty-one 2. Victor Herbert's Pittsburg Orchestra 4.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Eight Bells March 20 to capacity. The Girl from Chili 22 to fair business. Naughty Anthony 31. Victor Herbert's Pittsburg Orchestra 1. Frank Keenan 5.——MEMORIAL HALL (J. G. Englund, manager): Wilbur Opera co. closed successful week 22. Midnight in Chinatown 24; business good.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): Phil Hunter, magician, March 20 entertained large audience. Hungarian Orchestra at High School Auditorium 21 pleased very large audience. The Katzenjammer Kids 31. Elks' Minstrels 3, 4.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): Smith O'Brien in The Game Keeper March 22; creditable performance; poor house.——ITEM: Matt Nasher, in advance of The Game Keeper, rested here Holy Week, as co. did not play.

MARTIN'S FERRY.—STAR THEATRE (J. F. Rimensberg, manager): Passion Play Pictures March 20; light business. Railroad Jack 22; good house. Thelma 25 pleased large audience; Mary Townley, J. H. Richmond, and Lillian Paige deserve mention. The Convict's Daughter 28. Tennessee's Pardner 1.

MOUNT VERNON.—WOODWARD THEATRE (Dermody and Moore, managers): Hi Henry's Minstrels March 10 were best of season; S. R. O. Railroad Jack 19; poor performance; fair house. A Poor Relation 21; good production and house. May Smith Robbins 27. Naughty Anthony 29.

FINDLAY.—MARVIN OPERA HOUSE (John Moores, Jr., manager): Stetson's U. T. C. March 21 to large houses; performance very pleasing. A Poor Relation 24 to medium business; performance pleasing. Maud Vaughn and Margaret McKinley won favor. At Valley Forge 3. Two Merry Tramps 10.

MASSILLON.—NEW ARMORY (William R. Lippa, manager): Richard Carvel March 22 pleased good audience. Stetson's U. T. C. 28. When We Were Twenty-one 4. The Telephone Girl 7. Human Hearts 9. Two Merry Tramps 12. Old Jed Prouty 18. Mildred Holland (return) 28. Shooting the Chutes 1.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): The Chaperone March 20; full house pleased. Fenberg Stock co. closed a three nights' engagement 26 to big business. Plays: The Red Cross Nurse, Roanoke, and Jesse James; specialties and co. good.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, managers): Ole Olson March 20 to fair business. The Katzenjammer Kids 24 to S. R. O.; performance upvarningly received. David Harum 1. A Poor Relation 3. Record Stock co. 7-9. Stetson's U. T. C. 10.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, managers): The Gamekeeper March 20; good business and performance. Smith O'Brien deserves mention. Victor Herbert's Pittsburg Orchestra 2. Kidnapped in New York 23. Carpenter's Quo Vadis May 2.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Phil Hunter, magician, March 21; poor business; fair performance. Midnight in Chinatown 26; fair business and co. The Heart of Maryland 3.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, manager): David Harum March 20 to large audience. High Rollers Burlesquers did well 22. Uncle Hank Spragsby 24; packed house. The Katzenjammer Kids 26 to S. R. O. at two performances. Rev. Thomas Dixon, lecturer, 29. A Poor Relation 1. Victor Herbert's Pittsburg Orchestra 3.

UPPER SANDUSKY.—McCONNELL'S AUDITORIUM (R. N. McConnell, proprietor): Hi Henry's Minstrels March 7 to S. R. O.; audience pleased. Fred Irwin's Big Show 17; fair house; good co. The Rich to Marry 25. At Valley Forge 4.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): High Rollers Burlesquers March 19 pleased topheavy house. The Telephone Girl 21; good business and co. Kidnapped in New York 7. Durbin, magician, 30.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Senator Dolliver, lecturer, March 21 pleased packed house. Royal Italian Band 25. U. T. C. 31. Frank Keenan 4. Haverly's Minstrels 5. The Telephone Girl 10.

WARREN.—OPERA HOUSE (Elliott and Gelger, managers): Miss New York, Jr., March 19 pleased good audience. Hi Henry's Minstrels 22; S. R. O.; excellent co. Jesse James 27. David Harum 31. Human Hearts 2.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, managers): The Katzenjammer Kids March 20 to crowded house; pleasing performance. David Harum 21; good audience; satisfactory co. Foxy Quiller 8.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Tannehill, manager): Midnight in Chinatown March 25 to large and pleased audience. The Deemster 8. Where the Lough Comes In 15. Quo Vadis 17. G. A. R. and S. of V. (local) May 6-8.

VAN WERT.—HOMAN'S OPERA HOUSE (J. Frank Homan, manager): Too Rich to Marry March 18; poor house; co. fair. Old Dan Tucker (return) 22; co. and house fair. My Daughter's Husband 26; co. fair; house poor.

GREENVILLE.—TRAINOR'S OPERA HOUSE (S. A. Dorman, manager): Oriental Burlesquers March 25; good business and performance. Brothers Lessard, Johnnie Weber, Ella Shields and Belle Gordon made hits. Down Middle 2.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, manager): At the Old Cross Roads March 15 to large and pleased audience. Midnight in Chinatown 22. Tennessee's Pardner 29. Haverly's Minstrels 2 canceled. Adelaide Thurston 5.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Chicago Stock co. March 24 to poor house; good co. Tennessee's Pardner 26; poor business; satisfactory performance. Midnight in Chinatown 1.

NEWARK.—AUDITORIUM (J. R. Rosebrough, manager): The Girl from Chili March 21; large house. Human Hearts 24 pleased fair house. Little Trixie 29. The Katzenjammer Kids 1.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): A Poor Relation May 25 pleased small audience. Forbery Stock co. 27-29. Peaceful Valley 2. Victor Herbert's Pittsburgh Orchestra 5.

ALLIANCE.—OPERA HOUSE (J. C. Craven, manager): Empire Vaudevillians 1. Two Merry Tramps 3. When We Were Twenty-one 5. The Telephone Girl 6. A Jolly American Tramp 9.

PIQUA.—OPERA HOUSE (C. S. Sauk, manager): At Cripple Creek March 19; good business; pleasing performance. Oriental Burlesquers 26. Robert Downing 1.

KENT.—OPERA HOUSE (D. H. Green, manager): Hi Henry's Minstrels March 20; packed house; excellent performance. Martin's U. T. C. 22. At Valley Forge 10.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Imperial Dramatic co. March 24-29 opened to The Sidewalks of New York; good house and co. Too Rich to Marry 5.

FREMONT.—OPERA HOUSE (Heim and Havens, managers): A Poor Relation March 31. K. of P. Minstrels (local) 1, 2. The Gypsy Cross 3. The Telephone Girl 15.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, manager): Smith O'Brien in The Gamekeeper March 22 to fair house.——ITEM: The Smith O'Brien co. rested here Holy Week.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): At Cripple Creek March 22; big business; satisfactory performance. Down Middle 31. Richard Carvel 10.

MINERVA.—OPERA HOUSE (W. E. Russell, manager): The Raymonds, hypnotists, March 24-29; performances good.

TROY.—OPERA HOUSE (Barnett Brothers, managers): The Telephone Girl March 22; fair performance and house.

STEUBENVILLE.—OLYMPIA (F. J. Wahon, manager): W. R. Patton in The Minister's Son pleased good house March 22.

BUCYRUS.—VOLLRATH OPERA HOUSE (V. B. Chesser, manager): The Game Keeper March 19; audience fair; performance good.

BRYAN.—JONES' OPERA HOUSE (MacPaul and Mallory, managers): Uncle Josh Spruceby March 25; large and pleased audience. Old Dan Tucker 26.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Dark.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (W. G. Becker, manager): Gus Sun's Minstrels March 17; good performance and house. A Thoroughbred Tramp 21 failed to appear. Hortense Neilsen 24, 25. Morrison's Faust 28.

STILLWATER.—GRAND OPERA HOUSE (G. J. Jerlot, manager): Wanted the Earth March 13 failed to appear. Gus Sun's Minstrels 14; good performance and house. Faust 25. Under Two Flags 2.

PERRY.—GRAND OPERA HOUSE (J. B. Tate, manager): Morrison's Faust March 22; fair business; good co. Francis Paul deserves mention. Payton Sisters co. 27.

ENID.—OPERA HOUSE (J. S. Shoemaker, manager): Other People's Money March 19; excellent co.; good business. Samuel Siegel, mandolin virtuoso, 20; fair business.

PONCA CITY.—CHASE'S OPERA HOUSE (Al. Chase, manager): Other People's Money March 17 and Faust 21 to fair business; excellent performances.

KINGFISHER.—GRAND OPERA HOUSE (C. P. Wickmiller, manager): Morrison's Faust March 27.

OREGON.

BAKER CITY.—THEATRE (I. H. McCord, manager): Fisher and Vaneleve's co., March 17-22, with exception of 19. Plays: Jerry the Tramp, Ole Olson, Jr., A Wife's Danger, Ten Nights in a Bar Room, and East Lynne; fair co.; business poor. Rose Coghlan in Forget-Me-Not 19; large audience delighted. Wilson's Juvenile Minstrels 20. Daniel Frawley co. 17. Frederick Warde 21.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): The Christian March 20 delighted crowded house. The White Slave 22; fair performances; small audiences. Frank Cooley 3-5. A Barrel of Money 7. Field's Minstrels 9. Emma Nevada 11.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): True Irish Hearts (local) March 24. Willson's Juvenile Minstrels 31.

PENNSYLVANIA.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): The Irish Pawnbrokers March 20 merited the small house they received. Mazie Trumbull clever. Irene Myers proved her popularity here by opening for week in The Electrician 24 to S. R. O. Little Irene is as pleasing as ever and is supported by good co. The Stowaway 25 and Through the Breakers 26 followed to good houses. Caught in the Web 1. O'Flynn's Stone Wall 2. A Runaway Girl 4.——HERSKER'S OPERA HOUSE (John Hersker, manager): Down and Up March 20 failed to please fair house. Hickman Brothers original and entertaining, but play poor. Florodora 21; good house; star attraction of season. Alf C. Wheelan and the double sextette made hits; scenery and costumes handsome. The Span of Life 2. Si Plunkard 3.——ITEMS: The Mikado performance given recently at the Lyric Theatre, Allentown, for the benefit of the Ladies' Auxiliary of the City Hospital had a $900 house, but the expenses being heavy only $95 was cleared.—Welsh Brothers' Circus open their season at Lancaster 12.—James F. Green, of Two Merry Tramps co., will manage Devil's Lane next season. The Elmore Sisters, now with Two Merry Tramps, will be featured.—J. J. Clark, of New Boston, prominent in amateur theatricals, will enter a school of elocution 1, with a view to trying for honors in the dramatic field.—A. G. Millena, the talking and singing clown, has signed with Sherbeck's Railroad Shows for the coming season.—Charles W. Schiffert, the baritone, visited his Allentown friends 23.—George Heiden, of Allentown, went to Poughkeepsie, N. Y., 22, where he joined an opera co.—George Heath, of Huntingdon Valley, Pa., has written a one-act play, entitled Just Before Vespers.—Director Jones, of the Grand Opera House orchestra, will give a concert at the Grand 22. About fifty of his pupils in music will assist.—Manager Will H. Myers will add The White Rat again to his repertoire.—The scenery and electrical apparatus used in the Irene Myers production of The Electrician were manufactured by Manager Myers' own stage carpenters.

R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; Charles Haussmann, manager): Are You a Mason March 21 pleased fair house; Edward Kelly and Leavitt James scored; rest of co. weak. Della Fox in The Little Man'selle 22; big matinee business; fair evening house; satisfactory performances. Florodora 24; S. R. O.; co. failed to meet expectations fully; W. C. Mandeville, Charles H. Bowers, Alf C. Wheelan, and Grace Dudley made hits. Trocadero Burlesquers 25 drew well and satisfied; Carrie Mansoney and Martha Habibman good. In Gay Paree Burlesquers 26; poor business; Albini scored; rest of co. ordinary. The Outpost 31. Choral Union (local) 1. Si Plunkard 2. The Span of Life 3.——CENTENNIAL HALL THEATRE (Harry Slater, manager): May Adams' Oriental co. 22; fair business; poor performance.——TUMBLING RUN SUMMER THEATRE: It is reported that a stock co. will play here during Summer.——ITEMS: Down and Up played at Girard Opera House, Girardville, 28.—The Choral Union will present their concert, Fair Elleen, 1, with the assistance of professionals.—The Hawthorne Musical Club 25 sang at Schuylkill Haven Opera House.—Nellie Patterson, of the Florodora co., was entertained by friends here.—J. J. Clark will open a dramatic school in New York 1.—Mr. and Mrs. Will Myers and Little Irene visited John Bolich here 23, 24.

GEORGE B. STICHTER.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Innes' Band March 14; fine concert; small but appreciative audience; soloists: Francis Boyden, soprano; Achille Alberti, baritone; Edgardo Zevin, tenor, and Bohemier Eryl, comedian. A Dangerous Woman 15; good business; Leighton Leigh, Edward Santley, Elizabeth Baker, and Nellie Risher in leading roles good; this was the first presentation of the play by the co. this season. Florodora 18; receipts $1,500; large audience disappointed. May Irwin and capable co., including Jacques Kruger, Roland Carter, Christopher Bruno, and Florence Reed, pleased large audience 19 in The Widow Jones. Puddinhead Wilson 20; thoroughly enjoyable attraction; William S. Gill and Louise Rigby deserve mention. Calhane, Chace and Weston's Minstrels 21; fair business; Harvey, equilibrist, and Devar and Hunt on the horizontal bars, features. Thomas E. Shea co. opened for week 24 in The Pledge of Honor; highly satisfactory performance; Miss Shea is an Allentown favorite, and despite Holy Week is drawing satisfactory ite, and despite Holy Week is drawing satisfactory business. Eben Holden 31. Put Me Off at Buffalo 2. A Stranger in a Strange Land 4. Finnigan's Ball 5.——ITEMS: R. G. Heddon, of this place, has accepted position with Howe's Moving Picture co.—Claude Perkins, of the All On Account of Eliza co., is visiting his parents here. The co. is resting in New York on account of Holy Week.—The Elisteddfod by the Welsh societies of the Lehigh Valley attracted large audiences to the Lyric 17. Societies from Wilkes-Barre, Scranton, Harrisburg, Slatington, Bangor, and Pen Argyl took part.—At the Y. M. C. A. meeting in the Lyric 16 the Park Sisters, cornetists, of New York, played a number of fine selections.—The Allentown Cornet Band will give their annual concert in the Lyric next month.—The Eastern Pennsylvania Choral Society are preparing for their Spring concert.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Gibney-Hoodher Stock co. closed week of fair business March 22. Si Plunkard 24; fair co.; average business. Corse Payton's Comedy co. pleased large houses 25-29. Plays: Jim the Penman, The Prodigal Daughter, Hazel Kirke, The Red Cafe, Wealth and Poverty, The Passion Slave, The Law of the Land, The Planter's Wife, The Octoroon, and The Two Orphans; J. Frank Burke, Florence Hamilton, and Harry Mantell clever; good specialties by Homer Mullaney, Charles Farrell, and D. J. Sullivan. Keystone Dramatic co. 31-5. The Way of the World 7. The Lancastrians (local) 7, 8. Creston Clarke 9.——ITEMS: B. Yecker, proprietor of the Fulton, who is president of Select Council, of this place, gave a complimentary banquet to his fellow members 28.—Captain John B. People was in New York 17-22 booking attractions for the Woolworth Building Roof-Garden that opens 28.—Conestoga Park Theatre will open June 9 with an opera co., under the management of Charles N. Holmes.—Local amateurs to the number of seven hundred and eighty will present The Lancastrians for charity 7, 8.—Rocky Springs Park, of this place, has been sold to Thomas Reese, of Pittsburg, Pa.—Forepaugh and Sells' Circus, en route from Winter quarters in Columbus, O., to New York, stopped over at the Union Stock Yards here to feed 26.—Jay N. Hinkley and wife, vaudeville performers, visited their old home here 26.—George W. Cummings, acrobat, of this place, arrived here from Paris, where he closed with Barnum and Bailey's Circus 25. He will join Forepaugh and Sells' Circus at New York 31.—Tom Dalley, of this place, for the eleventh season, will join the advertising force of Ringling Brothers' Circus at Chicago 12.

SCRANTON.—LYCEUM THEATRE (M. Reis, lessee; A. J. Duffy, manager): Della Fox in The Little Man'selle played good house March 21; capable co. Down and Up March 22; good performance and co. Up York State (return) 23; good performance and business. The Volunteer Organist 24, 25. Mlle. Rhetmann-Heldt 31. Virginia Harned 1. Eben Holden 2. West's Minstrels 4. Friend Karl 5.——ACADEMY OF MUSIC (M. Reis, lessee; A. J. Duffy, manager): Chester De Vonde co. closed two weeks of S. R. O. business 22; excellent co. Plays last week: Dr. Jekyll and Mr. Hyde, Tee-Tee Dear, The Bond of Honor, The Counterfeiter's Daughter, The Great City of London, and The Ranch Boss. The Fast Mail pleased big house 26-29; Charles Mack, Thomas Hall, Dorcas Edwin Houghton, Bertha Houghton, Minnie Manley, and Mrs. Jane Thomas played leading roles. Dot Karroll co. 27-29. Irene Myers co. 31-5.——ITEMS: A handsome asbestos curtain has been hung in the Lyceum Theatre, so that in case of fire the stage will be absolutely cut off from the rest of the house.—In all probabilities the strike of the the house.—In all probabilities the strike of the street car employes will be amicably settled this week. The strike has affected the theatres considerably for the past six months.—Work on the new Dix Theatre is progressing rapidly. It will be completed by July 1.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Frankie Stock co. closed fair week March 22. Plays last half: Forty-nine, The Strange Adventures of Miss Brown, A Child of Fate, and An American Heiress. Hawthorne Musical Club (Popular Concert Course) 24; excellent entertainment; small house. The Volunteer Organist 25; large audience; satisfactory performance. Florodora 26; medium house; comedy handsomely staged and costumed; chorus fair. At the Old Cross Roads 27. Taylor's Minstrels (local) 2. The Indian Agent (local) 4. A Runaway Girl 5. The New Yorkers 9.——ITEMS: Miss Kemble, of the Florodora co., was taken ill here 26, and was unable to appear.—T. Henry Mathews, of this place, appeared with the Frankie Stock co. 22 in illustrated songs, and scored hit.—Hawthorne Musical Club 24 was closing attraction of Popular Concert Course.—David L. Hart, author of The Parish Priest, has completed a Southern play, with scenes laid in and about Old Point Comfort, Va.—An architect from New York was here 22, 23, looking over the Grand Opera House, and taking measurements with a view to adding new gallery and remodeling the entire house otherwise at close of season.

JOHNSTOWN.—CAMBRIA THEATRE (I. G. Mishler, manager): Kaffir Boy Chorus March 24 pleased fair house. The Span of Life 25; big house; good co. A Runaway Girl 28. Florodora 29. The Irish Pawnbrokers 31. Frank Keenan 2. Grimes' Cellar Door 5. The Governor's Son 7. Naughty Anthony 8. Adelaide Thurston 9. Foxy Quiller 10.——JOHNSTOWN OPERA HOUSE (I. G. Mishler, manager): White's Faust 22; good business and co. May Fiske co. opened 24 in The Charity Girl to packed house; business continued good throughout week. Other plays: Nell Gwynne, The Gold King, Little Magnet, Under Two Flags, My Husband's Friend, Peg Woffington, and Fanchon. Thelma 5.

WILKES-BARRE.—THE NESBITT (Burgunder and Coons, lessees): The Volunteer Organist March 26, 27; good business and co. Virginia Harned 31. Blanche Frederici (benefit First Baptist Church) 1. Eben Holden 2. West's Minstrels 3. Howe's moving pictures 4, 5.——GRAND OPERA HOUSE (Burgunder and Coons, lessees): Murray and Mackey's Ben Ton Ideals 17-22; big business; capable co. Plays latter part of week: The Price of Life, Brother Against Brother, and Sentenced for Life. Dot Karroll co. 24-26; good business and co. Plays: The Corner Grocery and A Night in Chinatown. The Fast Mail 27-29 opened to big business. Chester De Vonde co. 31-5.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, manager): Sawtelle Dramatic co. closed week March 18-22 in The Egyptian Princess, The Queen of Chinatown, and The Golden West; performances and houses better first part of week. Hi Henry's Minstrels 24; fair performance; good house; Little Viola Abt, Corrigan and Dove, Billy Clark, and the Brothers Bard deserve mention. Jesse James 25 canceled. Andrew Robson in Richard Carvel 26; excellent performance; poor house; William McVey, Percival T. Moore, and Mabel Wright were excellent; Miss Wright and the star won curtain calls. Columbia Comic Opera co. 31-5.

YORK.—OPERA HOUSE (R. C. Penta, manager): The Volunteer Organist pleased good house March 19. Two Merry Tramps 13 to fair business that was better than the performance. Thomas E. Shea in The Pledge of Honor, Dr. Jekyll and Mr. Hyde, The Man-o'-War's Man, Slaves of Sin, The Bells, Sydney Carton, The Voice of Nature, and At Hell Gate to large and pleased houses 17-22. In Gay Paree Burlesquers 24 to fair house; with the exception of Albini; co. extremely poor. Si Plunkard 26 to light house. Keene, magician, 28 pleased light house. A Wise Guy 27 to poor house; good performance. The Burgomaster 29. Frankie Stock co. 29-5.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): In Gay Paree Burlesquers March 19; large audience; poor performance. The Span of Life 22; large and appreciative audience. Scottish Reformation (local) 24, 25; S. R. O.; creditable performance. A Day and a Night 26; small house on account of fire near theatre; good co. Bryant's Burlesquers 28. Two Merry Tramps 29. Della Fox 1. Richard Carvel 2. The Irish Pawnbrokers 3. The Convict's Daughter 7. When We Were Twenty-one 8. The Girl from Chili 9. Haverly's Minstrels 12. The Telephone Girl (return) 14.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Peck's Bad Boy March 22; fair performances; crowded houses. Frankie Stock co. 24-26 in Pawn Ticket 210, The Garrison Girl, My Friend from India, The Strange Adventures of Miss Brown, A Child of Fate, and Shelter Bay to fair business; pleasing performances. Florodora 29; creditable performance; one of the largest houses of season. A Runaway Girl 29. May Fiske Comedy co. 31-5. Thelma 7. The Governor's Son 8. Naughty Anthony 9. Fast Mail 10. Foxy Quiller 11. The Convict's Daughter 12.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Two Merry Tramps March 20 pleased full house. At the Old Cross Roads 22 delighted immense audience; performance excellent. Estha Williams and Jane Corcoran deserve mention. Caught in the Web 27. Culhane, Chace and Weston's Minstrels 29. The Span of Life 31.——ITEM: John J. Clark, formerly of Mt. Carmel, has resigned his position as agent for the Pennsylvania Railroad at New Boston to accept a position with a dramatic co. now forming in New York.

WASHINGTON.—LYRIC THEATRE (F. R. Ballam, manager): The Flaming Arrow March 19; good house pleased. Frank Keenan in Hon. John Grigsby 20; excellent performance; good business. Star scored hit; co. strong. Our New Minister (return) 22; big house pleased. Little Ethel Dyffryn co. 24-29. Thelma 31. A Day and a Night 1. Richard Carvel 2. The Convict's Daughter 4. Hogan's Alley 5. The Irish Pawnbrokers 10. Tim Murphy 11. Tennessee's Pardner (return) 12.——CITY OPERA HOUSE (E. H. Sackville, manager): Dark.

PITTSTON.—MUSIC HALL (C. C. King, manager): Maude Hillman co. opened for week March 24 in Reaping the Whirlwind to crowded house; business first three days good; co. average; first-class specialties. Plays first three days: The Senator's Daughter, Gettysburg, and Uncle Sam in South Africa. Howe's moving pictures 2. Friend Karl 3. The Professor's Courtship 5. Chester De Vonde co. 7-12. David Harum 17. A Runaway Girl 18. Leyburne's Ben Ton Stock co. (return) 21-26.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): For Her Sake March 13 failed to give performance, owing to nonarrival of baggage. Jesse James 14; fair house; poor co. In Gay Paree Burlesquers 15 pleased good house. White's Faust 18; fair house; good production. A Wise Guy 21 pleased good house. Conroy, Mack and Edwards co. 24-31 to fair houses and co. Plays: A Daughter of Cuba, The Great Diamond Mystery, The Dangers of New York, On the Mobile, and All for Gold. Grimes' Cellar Door 3.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenimen, manager): Dot Karroll co. March 20-22 to large business. Plays: A Night in Chinatown, Devil's Mine, and A Corner Grocery. Specialties by Dot Karroll, Yetta Peters, Tommy Murray, Harry Antrim, and Mart Malloy well received. Frankie Stock co. 31. The Span of Life 1.——ITEM: Walter Hill and Alice Donaldson left the Dot Karroll co. 22, and Lillian Dean and Ferdinand Graham joined same co. 21.

BETHLEHEM.—GRAND OPERA HOUSE (G. W. Hamersley, manager): Culhane, Chace and Weston's Minstrels March 20; fair business; performance unsatisfactory. Pudd'nhead Wilson 21 to good business. Caught in the Web 24 to fair audience; several changes in co. have somewhat depreciated its strength since last here. Thomas Jefferson 31. Finnigan's Ball 3. The Professor's Courtship 4. A Stranger in a Strange Land 5. Dot Karroll co. 7-9.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): Frankie Stock co. March 17-22 in The Garrison Girl, My Friend from India, Pawn Ticket 210, Shelter Bay, The Strange Adventures of Miss Brown, Forty-nine, An American Princess, The Sunshine of Dover Locks, and A Child of Fate to fair business; excellent scenery; good specialties and co. Trocadero Burlesquers 26 to large and pleased audience. A Wise Guy 28. Peck's Bad Boy 29. A Runaway Girl 31.

LOCK HAVEN.—OPERA HOUSE (J. H. Musina, manager): Bennett and Moulton Comedy co. March 17-22 in The Captain's Mate, A Daughter of the South, The Pay Train, A Bowery Courtship, At the Hour of Nine, and The Little Heiress to large business; excellent co. Peck's Bad Boy 24 to fair business; satisfactory co. Yon Yonson 28.——ITEM: Bennett and Moulton Comedy co. rested here Holy Week.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Columbia Comic Opera co. March 17-22. Operas last half week: Wang, The Bohemian Girl, Paul Jones, and La Mascotte to good business. A Runaway Girl 28; large house; excellent co. The Girl from Chili 1. Pennsylvania College of Music Concert 3. U. T. C. 5. A Day and a Night 9. York State Folks (return) 10. Lewis' moving pictures 12.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, business-manager): Sawtelle Dramatic co. March 24, 25, 27-29 in The Angel of the Alley, In Peril, A Country Courtship, The Queen of Chinatown, The Heart of Virginia, and In the Golden West to fair business. The Village Parson 26; good co.; fair business. Klark-Scoville co. (return) 30-1. Human Hearts 3. Stetson's U. T. C. 4.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Frank Keenan in Hon. John Grigsby March 22 (return) to medium house. A Runaway Girl 25; large audience. Hi Henry's Minstrels 26; good house; fair co. The Village Parson 28. Stetson's U. T. C. 1. The Girl from Chili 3. A Texas Steer 4. A Day and a Night 8. York State Folks (return) 9. Our New Minister 11. At Valley Forge 12.

NORRISTOWN.—GRAND OPERA HOUSE (Nathan Appell, lessee; Fred W. Allen, manager): The American Girl March 22 pleased large audience. Frankie Carpenter co. opened for week 24. Plays first half of week: The Garrison Girl, My Friend from India, Pawn Ticket 210, and Old Forty-nine to fair business; co. above average. Finnigan's Ball 31. Si Plunkard 1.

EASTON.—ABLE OPERA HOUSE (Harry Coburn, manager): Florodora March 22 to S. R. O.; performance disappointing; Charles H. Bowers and Alf C. Wheelan deserve praise. The Burgomaster 27; good business; capable co.; good chorus; Ed J. Sanford and Harriet Standen deserve mention.——ITEM: The Charity Ball will be presented 10 by amateurs for benefit of Union Council 328, Knights of Columbus.

HARRISBURG.—GRAND OPERA HOUSE (N. Appell, manager): Philadelphia Orchestra March 21 pleased good audience; Maude Sproule, contralto, and Cornelius Franke, violinist, proved finished artists. At the Old Cross Roads 22 to good business. Davidson Comedy co. opened for week 24 to good business. Si Plunkard 31. The Way of the World 1. Eight Bells 2.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, manager): Caught in the Web March 20; topheavy house. The Irish Pawnbrokers 22 to large and appreciative audience. Trocadero Burlesquers 24; fair house. Della Fox in The Little Man'selle 26 pleased fair house. Si Plunkard 29. Davidson Stock co. 31-5.

GREENSBURG.—IRWIN OPERA HOUSE (H. L. Murhof, manager): Conroy, Mack and Edwards co. March 17-22 in A Daughter of Cuba, All for Gold, The Diamond King in Indiana, The Great Diamond Mystery, and On the Mobile; fair houses pleased. The Great Rogers Vaudeville 26; small audience pleased. White's Faust 28. A Day and a Night 3.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Schiller Stock co. March 17-22 to good business in Jesse James, Monte Cristo, U. T. C., Dr. Jekyll and Mr. Hyde, A Heart of Fire, and Daughters of the Poor. Howe's moving pictures 29. Murray and Mackey's Ben Ton Ideals 31-5. Way Down East 6. David Harum 17.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Hogan's Alley March 22 pleased packed house. Testimonial concert to Marjorie Riley (local child soprano) 25, under direction of Simeon Bissell, of Pittsburg; large and enthusiastic audience.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): White's Faust March 24; large and pleased audience. A Day and a Night 25. Two Merry Tramps 27. Railroad Jack 1. The Irish Pawnbrokers 3. The Convict's Daughter 9. Thelma 11.

SUNBURY.—NEW CHESTNUT STREET OPERA HOUSE (James C. Packer, manager): Down and Up March 21 to large audience. At the Old Cross Roads 24; excellent performance; fair business. Florodora 27. Naughty Anthony 1. White's Faust 4. Murray and Mackie's Ben Ton Ideals 7-12.

KANE.—TEMPLE THEATRE (John and Durham, managers): Shore Acres March 20 delighted large house. James T. Galloway, Atkins Lawrence, Belle Theodore, Marion Cullen, and Little Vivian Bryen deserve mention. Yon Yonson 26. A Mother's Heart 1. The Telephone Girl 20.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): Miss New York, Jr., March 21 pleased good house. Shore Acres 22; large house. Yon Yonson 24; fair audience. Eugene Cowles Concert co. 25; medium house. Klark-Scoville co. 27-29. Marks Brothers' co. 31-5.

GREENSBURG.—KRAGGY THEATRE (R. G. Curren, manager): At the Old Cross Roads March 20 delighted large audience. Two Merry Tramps 25; business and performance good. Trocadero Burlesquers 27. Della Fox 31. The Irish Pawnbrokers 2. Man'selle 'Awkins (return) 19.

CHARLEROI.—COYLE OPERA HOUSE (Robert S. Coyle, manager): Our New Minister March 21; good performance and audience. White's Faust 26; co. and business good. Two Merry Tramps 31. A Day and a Night 2. Hogan's Alley 3. Della Fox 5.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, lessee): Si Plunkard March 27; good house and performance. West's Minstrels 1. When We Were Twenty-one 10. Hagerstown Opera co. 11. Old 81 Stebbins 19 canceled. Thelma 23.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Are You a Mason March 17; good co and house. Down and Up 22; small house. A Runaway Girl 1. White's Faust 5. Howe's Moving Pictures 8. David Harum 10. The Convict's Daughter 19.

HANOVER.—GRAND OPERA HOUSE (Harry C. Nalll, manager): Hawthorne Musical Club March 20; delightful entertainment; good house. Bailey Concert co. 24 canceled. J. C. Lewis in Si Plunkard 25; excellent performance; fair audience.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Orpheus Extravaganza co. in A Night Around Town March 24 pleased fair house. Sam T. Jack's Burlesquers 26 to large house. Oriental Burlesquers 29. Ben Ton Stock co. 31-5.

READING.—ACADEMY OF MUSIC (John D. Mishler, man

singer): Al Henry's Minstrels March 27. Bennett and Moulton co. 31-3.

RHODE ISLAND.

WESTERLY.—OLIVER'S OPERA HOUSE (C. B. Oliver, manager): Bennett and Moulton co. closed week of good business March 22, having presented to pleased audiences For a Woman's Sake, The Queen of Chinatown, The Mark of Life, The Professor's Troubles, Off to the Streets, Dangers of New York, The Girl I Love, A Noble Slave, Molly Pitcher, and Orphans of New York. Brown's In Town 5.——ITEMS: Charles I. Newton has closed with the Frederick Wyatts co. and has returned here.—The Stuart, of the Fox Ma Off at Buffalo co., spent Holy Week with her parents here.

PAWTUCKET.—OPERA HOUSE (William R. White, manager): Bennett of the Hirth (local) March 17-22: Minnie Whittle, Donald Bradley, and J. H. Palmer deserve mention; poor business. The Tide of Life 23-25: Ward Caldwell, Paul Malchette, and Anna Dayton merit mention; rest of co. and scenery good; business large. Railroad Jack 27-29; fair co.; opens 31. Hunting for Hawkins 24. A King's Rival 26. Wantagh 27. Madden Gardiner, Corinne Adams, Charles De Haske, James De Verge, and Roger Imhof deserve mention. Clement Teale co. 31-2.——GAIETY THEATRE (Byrnes and Saunders, managers): Dark.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Florodora March 19; receipts largest on record; good co. Quincy Adams Sawyer 21; small house; good performance. Aubrey Stock co. 22-8. Florodora Bound 10. Quincy Adams Sawyer (return) 12. Shore Acres 15. The Quaker Editor 18. Richard Pearson Hobson 19. J. H. Stoddart 22. Captain Jinks 26.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): McAuliffe Stock co. March 20-22 in The Slaves of Russia, Tempest Tossed, Shamus O'Brien, and Convict 1265; packed houses pleased. Thalians 24.

WOONSOCKET.—OPERA HOUSE (Josh R. Ogden, manager): Railroad Jack March 21. Robert H. Mantell 1. Quincy Adams Sawyer 4. Local 10, 11.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keough, manager): Julius Grau Opera co. closed successful week March 22. Joseph Murphy in Kerry Gow and Shaun Rhue 24-27; good houses. Governor McMillan and staff of Nashville, Tenn., and a large number of exposition visitors attended opening performance.——ITEM: Manager Charles W. Keogh, of the Academy of Music, has returned home much improved in health. He spent nearly the whole Winter in a New York sanitarium.—Manager Will T. Keogh, of the new Star Theatre, New York, accompanied his brother here and remained a few days visiting the exposition and renewing old friendships.

ORANGEBURG.—ACADEMY OF MUSIC (Q. B. Bennett, manager): Harris and Perkinson co. March 17-22: R. R. O.: co. good. Plays: Lost in Egypt, In the Name of the Czar, the Secret Service, The Lost Paradise, Why Jones Left Home, John Martin's Secret, Hank Kidder, Peck's Bad Boy.——ITEM: Manager Harris of the Harris and Perkinson Co., has booked a return date for next season. The co. will close at Savannah 29.

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FLORENCE.—AUDITORIUM (Darrington and Caldwell, managers): Jules Grau Opera co. in El Capitan March 24; performance excellent; good house.

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TENNESSEE.

DYERSBURG.—GEORGIA OPERA HOUSE (W. C. Fuchs, manager): The Evil Eye March 3; fair house; performance good. Barlow and Wilson's Minstrels 4 pleased good house. Quo Vadis 12 to small but appreciative audience. Irving-Tyrrell co. 13-15 in A Runaway Wife, An Irishman's Troubles, and O'Mahony's Courtship; business good; co. excellent. Uncle Sam 19 pleased small audience; Frank Adams deserves special mention. Dixie Belle 21. The Star Boarder 24. Frank Bell's Masterpiece 27. The Prince Boys' Last Raid 28. Mahoney's Wedding Day 31. Rice's Minstrels 2.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Adelaide Thurston, supported by Otis B. Thayer and good co., gave pleasing performance of Sweet Clover March 24, 25. Co. would have Lady Windermere's Fan well given 26. The Village Parson 27. Are You a Mason 1, 2.——AUDITORIUM (Reynolds & Steinbeck, managers): Clinton Stock co. 21-26 to good business in Cora. A feature of the production was the appearance of a local military co., the Rocky Reserves. Blue Jeans 31-5.

NASHVILLE.—MASONIC THEATRE (T. J. Boyle, manager): Lewis Morrison in Faust March 19 pleased large audiences. Harvey's Minstrels 22. Are You a Mason 1. James K. Hackett 24.——GRAND OPERA HOUSE (T. J. Boyle, manager): Boyle Stock co. in repertoire 17-26; large and pleased audiences. Innocent As a Lamb 24-26. Alabama 31-5.

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JACKSON.—UNIVERSITY AUDITORIUM: Hilary's Royal Italian Band March 14 to large and pleased audience. Dixie Belle Concert co. 20 to small but appreciative audience.——ITEM: The Marlowe Theatre is nearing completion very rapidly.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Josef Hofmann March 20 canceled. Una Clayton co. opened for five nights 24 in Little Miss Military to big house. Julia Marlowe 28.

MURFREESBORO.—MASON'S OPERA HOUSE (Arant, Rue and Little, managers): Fannie Hill's Sweethearts March 19. Barlow and Wilson's Minstrels 4.

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SAN ANTONIO.—GRAND OPERA HOUSE (Harry M. Weis, manager): Baldwin-Melville co. March 16-22 drew good houses with fair presentations of A Rough Rider's Romance, 1777, and The Charity Ball. Otis Skinner in Francesca da Rimini 23; good house; performance fine. Alice of Old Vincennes 24; fair co.; good business. Black Patti's Troubadours 25 to well filled house. A Royal Prisoner 27. Faust 28. Tennessee Stock co. 6-12. Are You a Mason 15. Prince of Pilsen 17.

GALVESTON.—OPERA HOUSE (Frank Gray, manager): Chauncey Olcott in Edmund Burke, Peck's Bad Boy, and Garrick Gaieties March 24, 25; fair houses; performances good. Fay Templeton 26. Lyceum Stock co. 27-29. Hoite, Bill 1. The Williams Sisters 2. Are You a Mason 4. Joseph Jefferson 8.

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DALLAS.—THEATRE (George Auey, manager): Bessie Dunsmith co. March 17-21, 22 in A Man of Mystery, Nick Carter, The Prodigal Wife, The Double Track, Trapped by Treachery, and The Japan Boys to big business. Otis Skinner in Francesca da Rimini, with Marcia Van Dresser, Antony Bouchenault, and William Norris in the co. 23 delighted one of the largest and most cultured audiences ever assembled in the theatre. Black Patti's Troubadours 29; big business. Baldwin-Melville co. 28-29.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Otis Skinner, supported by strong co., presented Francesca da Rimini March 20 to big business. Otis Skinner and Marcia Van Dresser were forced to answer numerous curtain-calls. Antony Bouchenault and William Norris also deserve special mention. Baldwin-Melville co. 21, 22, in A Young Wife, The Two Orphans, Ten Nights in a Bar Room, and A Rough Rider's Romance to good business.

BEAUMONT.—KYLE OPERA HOUSE (E. M. Wells, manager): A Royal Prisoner March 19; fair house; good performance. True S. James deserves mention. Mahoney's Wedding Day 19 drew well; performance fair. Otis Skinner in Francesca da Rimini 23; large house well pleased. The hit of the season. Lewis Morrison in Faust 24; good house; satisfactory co.

HOUSTON.—SWEENEY AND COOMB'S OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Lorraine, manager): Arnold Stock co. 17-21 in Bobby Gaylord, Crime, In His Power, La Belle Marie, Sapho, Queen Beatus, and The Fatal Wedding; business fair. Otis Skinner 24. Lewis Morrison 26. Black Patti's Troubadours 27.

M'KINNEY.—OPERA HOUSE (Goodin and Wardin, managers): M. F. H. Minstrels (local) March 14; packed house; pleased. Nashville Students Minstrels 17; receipts $150; audience disappointed. W. Powell Hale, impersonator, 26. Baden Charlotte, Lelderan, vocalist, 28. Rose Hillman 27-29. Columbia Comedy co. 7-12.

WACO.—THE AUDITORIUM (George H. Walker, manager): Black Patti's Troubadours March 21 played large house. Bostonia Sextette (Star Course) 22 to crowded house; splendid entertainment.——THE GRAND (Jake Schwartz, manager): Arnold Stock co. 24-29.

BRYAN.—GRAND OPERA HOUSE (John B. Mills, manager): Maloney's Wedding Day March 18; good co.; fair house. A Royal Prisoner 21; good performance; poor house. Blind Tom 22; fair house and performance. A Runaway Time 24. Dean Concert co. 25. Governor Bob Taylor, lecturer, 27. Smither's Monte Cristo 28.

TEXARKANA.—HARDIN OPERA HOUSE (W. C. Hardin, manager): Married for Money March 17 to small house. Brewster the Harvest 20 to fair house; excellent performance. Nashville Students Minstrels pleased medium audience 22. Marie Fountain Theatre co. 24-29.

DENISON.—OPERA HOUSE (M. L. Epstein, manager): Cherry Sisters March 17 to small house; performance short and poor. The Pixies, assisted by local talent consisting of 200 children, 21, 22, drew good houses; performances fair.——WOOD LAKE CASINO: Opens May 1.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, manager): Chicago Symphony Orchestra (auspices Galveston Quartette Society) March 17, 18; fine concerts; fair audiences. Blind Tom 20 to small house. Lewis Morrison 23. Black Patti's Troubadours 24.

SHERMAN.—OPERA HOUSE (L. Sassen, manager): Hoyt's Comedy co. March 17-22 in The Prisoner of Algiers, Little Jane, Midnight Struggle, The James Boys, Woman's Honor, Mixed Pickles, and Faust; good business; performances satisfactory.

DENTON.—WRIGHT'S OPERA HOUSE (Wright's Opera House Co., lessees; Charles H. Donehower, manager): The Pixies, assisted by local talent, March 16 proved big success. Nashville Students Minstrels 12, 14, pleased fair houses. Shooting the Chutes 22.

EL PASO.—MYARS OPERA HOUSE (E. S. Byrne, manager): Curtiss Comedy co. March 17-19 in Down on the Farm, Utah, and After the War. Governor Bob Taylor, lecturer, 20. Curtiss Comedy co. 21, 22, and 24-27 and 29.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): General Gordon lectured March 19 to good house. A Runaway Time 21 pleased fair house. A Royal Prisoner 22; good performance; small house. Payton Sisters' co. 31.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, lessees): Reading the Harvest March 21; good audience pleased. Shooting the Chutes 4. Souther's Monte Cristo 14.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Gus J. Peters, manager): A Runaway Time March 17 pleased fair audience. Souther's Monte Cristo 20 pleased satisfactory house.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, manager): Bonar's Boys' Concert co. March 17. Nashville Students Minstrels 19 pleased large audience.

CLARKSVILLE.—TELLING OPERA HOUSE (Robert McFlroy, manager): Nashville Students Minstrels March 21; good business; performance fair. Marie Fountain co. 21-2. Morrison's Faust 4.

LAREDO.—OPERA HOUSE (C. F. Yaeger, lessee): Edmund Vance Cook (Lyceum Association) March 11; good house. Bonar Boys' Concert co. (Lyceum Course) 22; full house.

SAN ANGELO.—OPERA HOUSE (Aug. Belhau, manager): The Knowles, hypnotists, March 20-22 to S. R. O.

GONZALES.—KLEINE'S OPERA HOUSE (A. Kleine, manager): Souther's Monte Cristo March 21; house fair; performance satisfactory. Season closed.

NEW BRAUNFELS.—GEBHATZ OPERA HOUSE (Gebhatz and Babel, managers): Olympia Opera co. 6.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Reaping the Harvest March 22; fair performance; good business.

WAXAHACHIE.—OPERA HOUSE: Nashville Students Minstrels March 11 to fair house.——ITEM: The theatre is now closed for season.

PARIS.—PETTERSON THEATRE (W. R. Knight, manager): Nashville Students' Minstrels March 20; top heavy house; poor performance.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Dark.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Human Hearts March 19; excellent performance; good business.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Too Rich to Marry March 18; fair house pleased.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Geo. W. E. Walker, manager): A Bunch of Keys March 22; fair business. Pauline, hypnotist, 23-25; good houses pleased. Last River 31. Ethan Allen Club Minstrels (local) 2. In Old Kentucky 5. J. H. Stoddart 7. Out of the Fold 8.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Captain Thomas, magician, March 21-24; small houses; good performances. Out of the Fold 5.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): A Bunch of Keys March 21 satisfied crowded house. Town Topics 25 to small house. Monroe Bound 1. James O'Neill 3. Kathryn Kidder 9.

RUTLAND.—OPERA HOUSE (A. W. Higbie, manager): Willis Brothers' co. March 20-22 in At Atlantic City, Two Old Cronies, and A Night in June to S. R. O.; fair performances. In Old Kentucky 7.

MONTPELIER.—BLANCHARD OPERA HOUSE (C. L. Blanchard, manager): Kathryn Kidder 10. Floradora 22.

BELLOWS FALLS.—OPERA HOUSE: Dark.

VIRGINIA.

WINCHESTER.—THE AUDITORIUM (Atwell and Worthington, managers): Kuns, magician, March 21; fair performance; good house. Gilmore-Moeller Stock co. 24-29: fair business; good performances. Plays: The Woman in Black, The Sign of the Cross, Down in Maine, A Child of the Night, Uncle Lovejoy, The Indian, and The Prince of Liars; good specialties by De Hollis and Valora, Emma Bostinne, and Burke Robert Downing 31. A Runaway Heart 5.——ITEM: F. H. Noble, who has secured the lease of the Auditorium, will take charge 1.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Bonker, managers): West's Minstrels March 18; fair audience delighted. Finnigan's Ball 19; poorest house of season disappointed. The Burgomaster 20 to large audience; co. good. This closes the regular season, but the house will soon reopen with a stock co. for a Summer's run, under the direction of Shipman Brothers.

SUFFOLK.—CITY HALL THEATRE (H. E. Blanchard, manager): Ottumwa Male Quartette (Star Course) March 24 proved the strongest number in series; large house. Richmond Pearson Hobson, lecturer (Confederate Veterans' benefit), postponed to 4. Afro-American Institute, of New York, concert 5. Robert Downing (Elks' benefit) 6.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Finnigan's Ball March 24; co. good; attendance fair. Ambrose Maxwell, lecturer, 31. S. P. Ford, lecturer, 10 (auspices the "Free Lance").

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): Finnigan's Ball March 20 played fair audience. Millionaire Convention (local) 2.

STAUNTON.—OPERA HOUSE (Bartman and Smith, managers): Robert Downing 3. Van Dyke and Eaton co. 28-May 3.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Finnigan's Ball March 21, 22; co. poor; audiences small. May Irwin 1. Grace George 2.

HARRISONBURG.—ASSEMBLY HALL (W. C. Switzer, manager): Robert Downing 1. Calhoun, Chase and Weston's Minstrels 8.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): West's Minstrels March 21; poor house; performance excellent. Lehigh Glee Club 28.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): Dark.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Robert Downing 7.

ROANOKE.—ACADEMY OF MUSIC (C. W. Bechner, manager): Joseph Jefferson 10.

PORTSMOUTH.—LYCEUM THEATRE: Dark.

WASHINGTON.

EVERETT.—THEATRE (R. W. Grant, manager): Daniel Sully in The Parish Priest (auspices Elks) March 6; S. R. O.; performance excellent. Star entertained by Elks after performance. Charles Dalton in The Sign of the Cross 13; good co. and audience. Edward Morgan in The Christian 15; crowded house; performance excellent. The Heverly Mine 18; good house; performance fair. Queen Esther (local) audience of Y. M. C. A. 19, 20; attendance and performances fair. Nelson's U. T. C. 22. Mrs. J. T. McChesney, owner of the theatre, purchased the performances and invited the school children and teachers to them; 2,500 children attended.

TACOMA.—THEATRE (Calvin Heilig, manager): The Christian March 6; good co. and business; W. S. Hart and Leila Vane deserve mention. The Pride of Jennico 10; fair audience and performances. U. T. C. 12; good business on usual. The Sign of the Cross, with Jerdon Dalton, 14; fine house; good co.——LYCEUM (Geo. L. Verlay, manager): The Heverly Mine 7, 8; good business. The Man from Mexico 9, 10; co. and house good. Lenora Rudgers, violin recital 12; small attendance; concert fine.

SPOKANE.—THEATRE (Gus L. Weyer, manager): The Pride of Jennico March 19; good co.; fair business. Charles B. Hanford and Helen Gruntly in The Taming of the Shrew 21, 22; large attendance; play well presented.——AUDITORIUM (Harry C. Hayward, manager): St. Patrick's Day celebration 17; good entertainment. The Heverly Mine 20-22; good comic production; crowded houses.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Whitman College Glee Club (local) March 12; good house and concert. The Man from Mexico 13; good business; first-class performance. Florence Roberts 20 canceled. Lenora Rudgers Concert co. 22. Walla Walla Band (local) 27.

NORTH YAKIMA.—LARSON'S THEATRE (Edward Pearsier, manager): The Man from Mexico March 12; large audience pleased. The Heverly Mine 19. The Taming of the Shrew 24. Stetson's U. T. C. 28. Human Hearts 31.

WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Steiger, manager): The Christian March 14; full house; excellent performance.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (H. S. Burlew, manager): Himmelein's Imperial Stock co. March 20-22 in The Veteran, Dr. Jekyll and Mr. Hyde, The Two Orphans, and A Man of Mystery; excellent business. Tennessee's Pardner 24; good business. Rowan's Band 25. Heverly's Minstrels 28. The Bondman 8. Edward D'Oisy 8. Richard Carvel 9. Della Fox 10. Tim Murphy 14. Calhane, Chase and Weston's Minstrels 18.

PARKERSBURG.—AUDITORIUM (W. R. Kenney, manager): Eight Bells March 21 to large and appreciative audience. The Convict's Daughter 22; good house and co. Alice in Wonderland (local) 26; big house; fair performance. Floradora 2. Heverly's Minstrels 3. The Katzenjammer Kids 5. Richard Carvel 7. Della Fox 8. The Heart of Maryland 9. Tim Murphy 15.

SISTERSVILLE.—AUDITORIUM THEATRE (A. R. Doyle, manager): Hogan's Alley March 18; mediocre performance; poorest house of season. The Convict's Daughter 21; satisfactory performance; fair business. W. R. Gaden deserves mention. Tennessee's Pardner 31. The Katzenjammer Kids 5. Welbourn, lecturer, at High School Auditorium 8.

WHEELING.—OPERA HOUSE (Charles A. Pelzer, manager): David Warfield in The Auctioneer March 24; 8, R. O. Florodora 31. Richard Carvel 1.——GRAND OPERA HOUSE (Charles A. Pelzer, manager): A Day and a Night 20-22; good business. The Convict's Daughter 24-26.: Hoite, business. Human Hearts 27-29. Columbia Opera co. 31-5.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Boston Stars (lecture course) March 21 pleased large audience. A. W. Hawkes, lecturer, 31. The Minister's Son 1. Tennessee's Pardner 4.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Keene, magician, March 24 pleased good audience. Swiss Bell Ringers 2. Calhane, Chase and Weston's Minstrels 8. Joshua Simpkins 10. Pablo Romani 14.

FAIRMOUNT.—GRAND OPERA HOUSE (Horner and Furland, managers): Our New Minister March 20; best performance of season; excellent business. A Day and a Night 24; good house; fair co. S. Burton Hobbert's Elks' Minstrels 28, 29.

HUNTINGTON.—THEATRE (James R. Gallick, manager): Tennessee's Pardner March 22; good house; excellent co. Rowan's Band 25. Heverly's Minstrels 1.

MONONGAH.—COLISEUM OPERA HOUSE (Carl Carney, manager): Vivian De Monte co. March 24 failed to appear. Jerry from Kerry 1.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): Phil and Nettie Peters co. March 20-22; poor co. and business. Elks' Minstrels 27.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Rose and Curtis March 21.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Richards and Pringle's Minstrels March 19 to good house. Beloit College Glee and Banjo Club 20; big house. Mr. and Mrs. R. H. Spencer pleased small audience in A Cavalier of France 21. Kelly's Female Minstrels 22 to big house; co. fair. Peck's Bad Boy 24 to fair business. A Bachelor's Honeymoon 27. When We Were Twenty-one 28. Uncle Josh Sprucely 1. King Dodo 4. The Heart of Chicago 10.——ITEMS: Manager Wilson, who has been ill, is around again.—Arrowsmyer, the hypnotist, who is a Belvidian, is resting here this week.—The Starbucks 2 canceled.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Royal Lilliputians March 19 to a topheavy house; performance greatly enjoyed. Rowan's Band 21; large audience; performance excellent. Frederick Warde 26. The Princess Chic 28. Miss Bob White 31.——ITEMS: Fuller Theatre co., of Milwaukee, will make their annual visit here 3, presenting Fischmann als Erzieher.—The M. W. Musical Club will make a tour the latter part of April, visiting Baraboo, Sparta, La Crosse, Stevens Point, Green Bay, Appleton, Oshkosh and Fond du Lac.

APPLETON.—THEATRE (Jack Hoeffler, manager): A Runaway Match March 21 and Cleveland's Minstrels 22 canceled. Arion Orchestra 23 to good business. Frederick Warde in Julius Cæsar 24 to big business. Peck's Bad Boy 26. King Dodo April 1. Old Jed Prouty 3. Humpty Dumpty 4. A Man of Mystery 7. William Owen 12. Ole Olson 19.——OPERA HOUSE (J. W. Thiekens, manager): Dark.——ITEM: The Lawrence University Mandolin and Glee Club started on their trip to the southern part of the State March 25.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager: A King's Rival March 19; fair performance and house. Rowan's Band 13; S. R. O. Frederick Warde in The Mountebank and Julius Cæsar 21, 22 delighted fair houses. Gorton's Minstrels 24 pleased large house. King Dodo 27. Francisco, magician, 28. Old Jed Prouty (return) 31. Hunting for Hawkins 1. Kinodrome show 2-4. Ah Foon, magician, 7. Ten Nights in a Bar Room 10. Si Plunkard 17.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Frederick Warde in The Mountebank March 18 to good business. Rowan's Band 17, matinee, to fair house. King Dodo 20; good performance; large audience. Old Jed Prouty 24. When Baby Are You 27. Miss Bob White 1. Pollard's Juvenile Opera co. 2. Viola Allen 7. The Watch on the Rhine 15.——MUSIC HALL (R. O. Alvord, manager): Dark.

GREEN BAY.—THEATRE (John B. Arthurs, manager): Rowan's Band March 12; full house; excellent concert. Franklyn Nye co. 13; poor co. Lecture 17; packed house. Democrat contest 21; full house. Frederick Warde in The Mountebank 22; one of the best attractions ever seen here; star received a number of curtain calls. Gorton's Minstrels 25; fair co.; S. R. O. King Dodo 28.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Pelber, manager): Royal Lilliputians March 20; large audience; good performance. The Orpheum Show drew well 23 and pleased. Bill comprised Lee Arlos, Marcouher and Hastings, the Stevedores, Joe Welch, W. C. Fields, Elizabeth Murray, and McIntyre and Heath. Dickson and Morton's Humpty Dumpty 27; Lost in New York 28. King Dodo 3. Martin's U. T. C. 6.

PRAIRIE DU CHIEN.—METROPOLITAN THEATRE (V. E. Smeltzer, manager): A Romance of Coon Hollow March 20; fair audience; performance far above average. Cecil Jefferson, Lola Pomeroy, Preston Kendall, and the Carolina Quartette deserve special mention. When We Were Twenty-one 1 canceled. My Friend from Arkansas 14.

WATERTOWN.—TURNER OPERA HOUSE (R. A. Newman, manager): For Love's Sake March 18. William Owen 14.——CONCORDIA OPERA HOUSE (O. C. Wertheimer, manager): Humpty Dumpty March 23 to fair house. Old Jed Prouty 30.——ITEM: Some members of the For Love's Sake co. spent Holy Week here.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Sautry and Lenz co. March 17-22 in Queena's Secret, Under Two Flags, Paupers of New York, Over the Sea, A Runaway Wife, and Hearth and Home to good business. Old Jed Prouty 24. Who's Baby Are You 28. Hunting for Hawkins 2.

MANITOWOC.—OPERA HOUSE (Stephen Kretzsch, manager): Mansfield's Awkins March 19 to large and pleased audience. Peck's Bad Boy 11.——T

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